

# THE ETUDE

August  
1943

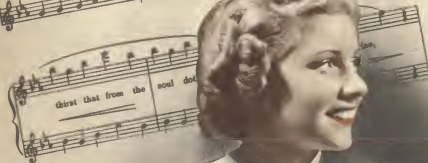
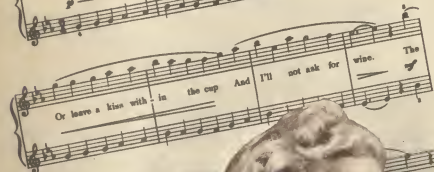
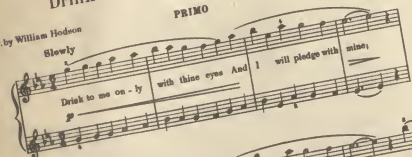
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## Drink to Me Only with Thine Eyes

Arr. by William Hodson  
Slowly

PRIMO

OLD ENGLISH AIR



## Drink to Me Only with Thine Eyes

Arr. by William Hodson

Slowly

SECONDO

OLD ENGLISH AIR



# IF YOU'RE MAKING MORE MONEY ...WATCH OUT!



with it—what would happen is what happens at an auction where every farmer there wants a horse that's up for sale.

If we tried to buy all we wanted, we would bid the prices of things up and up and up. Instead of paying \$10 for a dress we're going to pay \$15. Instead of \$5 for a pair of shoes we're going to pay \$8.

Despite the fact that there aren't any more dresses or shoes or anything else than there were before, we're going to be suckers and pay a lot more for them.

WE WANT TO WARN YOU, before you read this page, that you've got to use your head to understand it. We also want to warn you that—if you don't bother to read it carefully enough to understand it—you may wake up after this war as poor as a church mouse.

This year Americans are going to make—minus taxes—125 billion dollars.

But this year, we civilians are not going to have 125 billion dollars' worth of goods to spend this on. We're only going to have 80 billion dollars' worth. The rest of our goods are being used to fight the war.



Now listen closely:

The bidding for scarce goods is going to raise prices faster than wages. Wages just won't keep up.

So what will people do?

U. S. workers—whether they're laborers or white-collar workers—will ask the boss for more money. Since



That leaves 45 billion dollars' worth of money burning in our jeans.

Well, we can do 2 things with this 45 billion dollars. One will make us all poor after the war. The other way will make us decently prosperous.

This way the 45 billion dollars will make us poor

If each of us should take his share of this 45 billion dollars (which averages approximately \$330 per person) and hustle out to buy all he could

labor is scarce, a lot of them will get it. And farmers and business men who feel the pinch are going to ask more money for their goods.

Well, the minute these people—that means maybe you and plenty of your friends and neighbors—get this money, they'll begin bidding again for

those dresses and shoes and other stuff.

And the prices will go still higher. And the majority of us will be in that same old spot again—only worse.



This is what is known as Inflation. And inflation has occurred—to a greater or less degree—during every war period. And in every case on record the people have been left holding the bag!

Our government is doing a lot of things to keep prices down... rationing the scarcest goods, putting ceiling prices on things, stabilizing wages, increasing taxes. But the government can't do the whole job. So let's see what we can do about it.

This way the 45 billion dollars will make us prosperous

If, instead of running out with our extra dough, and trying to bid on everything in sight, we buy only what we absolutely need and do some other things that aren't fun, we will come out all right.

If, for instance, we put this money into (1) Taxes; (2) War Bonds;

- (3) Paying off old debts; (4) Life Insurance; and (5) The Bank, we don't bid up the prices of goods at all. And if besides doing this we (6) refuse to pay more than the ceiling prices; and (7) ask no more for what we have to sell—no more in wages, no more for goods—prices stay where they are now.

And we pile up a bank account. We have our family protected in case we die. We have War Bonds that'll make the down payment on a new house after the war, or help us retire some day. And we don't have taxes after the war that practically strangle us to death.



Maybe, doing this sounds as if it isn't fun. But being shot at up at the front isn't fun, either. You have a duty to those soldiers as well as to yourself. You can't let the money that's burning a hole in your pocket start setting the country on fire.

This advertisement, prepared by the War Advertising Council, is contributed by this magazine in co-operation with the Magazine Publishers of America.

## KEEP PRICES DOWN!

Use it up  
Wear it out  
Make it do  
Or do without

SIGRID ONEGIN, world-famous German-Swedish opera singer, died in June at Magliaso, Switzerland. Mme. Oegin, who was well known to American audiences, was born in Stockholm, Sweden, on June 1, 1891. She studied in Frankfurt and Munich, Germany, and also in Milan, Italy. She devoted several years to concert work and then in 1912 made her operatic debut at Stuttgart in "Carmen," with Caruso as the Don José. Her American debut was made in "Aida" with the Metropolitan Opera in 1922. From 1922 to 1933 Mme. Oegin was a member of the Berlin Staatsoper. Her greatest roles were those of the Wagnerian operas.



SIGRID ONEGIN

VINCENT PERSICCHETTI and HERBERT ELWELL were the winners in the recent composition contest conducted by the Juilliard School of Music in New York. Mr. Persicchetti, born in Philadelphia, is head of the Composition Department of the Philadelphia Conservatory of Music. His winning composition is a *Dance Opera*. Mr. Elwell, head of the Composition Department of the Cleveland Institute, won the award with his *Introduction and Allegro*.

LEWIS W. RODENBERG, blind printer, musician, and poet, has received the Miguel Medal in recognition of his work in behalf of the sightless. Mr. Rodenberg, an accomplished violinist and pianist, is one of the first persons to write four-part music in Braille, and is also one of the few individuals who can read four-part music in Braille.

PAUL CRESTON'S "Symphony No. 1, Op. 20" has been voted the annual award of the New York Music Critics' Circle as the best of the symphonic works by American composers which had their New York premieres during the past season.

SUSANNA E. DERGUM, opera singer and voice teacher active in Philadelphia for many years, died in that city on June 9. She studied voice in Philadelphia and in Europe and for some years was chairman of the composition contest conducted by the Eurydice Chorus of Philadelphia.

DR. JEAN B. BECK, professor of Romance Languages at the University of Pennsylvania and considered the leading authority in the United States on the music of the Middle Ages, died on June 25, in Philadelphia. Dr. Beck, a native of Alsace, played a cathedral organ at the age of five, and at twenty was compelled to give up his post as organist of the Cathedral of St. Germain because of an injury to one hand. He then turned to the study of medieval music and the collecting of ancient musical instruments. His collection is considered one of the finest in the world. He was the author of a number of books on early music, the collecting of the material for these entailing the most careful and painstaking research.

THE METROPOLITAN OPERA ASSOCIATION has been relieved of the burden of

AUGUST, 1943



## The World of Music

HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

NORMAN DELLO JOIO, New York composer, has won the Town Hall Composition Award for 1943 with his "Magnificat" for chamber orchestra. The award consists of a cash prize of two hundred and fifty dollars and a performance of the work next season by the National Federation of Music Clubs in Leon Barzin.

THE SYMPHONY ORCHESTRA OF MEXICO, under the direction of its distinguished founder-conductor, Carlos Chavez, opened its sixteenth season on June 4 in the Palace of Fine Arts, Mexico City. Among the soloists appearing with the orchestra are Claudio Arrau, pianist; Imre Hartmann, violinist; and the Polish violinist, Henryk Szeryng.

SYLVAN LEVIN, brilliant young conductor of the Philadelphia Opera Company, has been appointed conductor of the Peabody Conservatory of Music Opera Company in Baltimore. The choral and orchestral conducting classes of the Conservatory will be in charge of Ior Jones, conductor of the Bethlehem (Pennsylvania) Bach Choir.

THE FAMOUS "LAST CELLO" of Stradivarius, so named because it is said to be the last great cello made by the master, has been purchased from the estate of the late Emanuel Feuermann, world-famous virtuoso, by Russell B. Kingman of Chicago, New Jersey. Mr. Kingman, though a busy executive, has been an

amateur violinist for years, and prior to the war, traveled extensively as an amateur, playing concerts in various parts of the country.

THE WINNERS in the young artists' contests conducted in connection with the streamlined convention of the National Federation of Music Clubs, held in New York City May 6-8, are Fredrick Lack, violinist; Zdel Skolovsky and Gladys Gladstone, who shared the piano award; and Nan Merriman, mezzo-soprano, winner of the one-thousand-dollar award in her class.

THE PHILADELPHIA OPERA COMPANY has announced a number of new singers to be heard next season. These include Jane Czerns and Brenda Miller, soprano; Alice Howland, contralto; William Horne, Joseph Lederer, and Gilbert Russell, tenors; John de Surra and Robert Tower, baritones; and Elynn Carter and Seymour Penzner, basses.

THE CHAUTAUQUA SYMPHONY ORCHESTRA, which had been directed by Albert Stoessel from 1929 until his sudden death in May, is having three guest conductors during the present season. Willem Willeke had the directing honors from July 15 to 25; Howard Hanson from July 28 to August 8; and Vladimir Golschmann will conduct the final weeks from August 10 to August 25.

DR. HARI MC DONALD, composer, and manager of the Philadelphia Orchestra, has written a concerto for violin which it is reported will have its premiere next season. It is said that three well-known violinists are seeking the privilege of giving the work its first public hearing.



S. LEWIS ELMER

S. LEWIS ELMER, organist and choral director, was elected Warden of the American Guild of Organists at its recent annual dinner meeting in New York City. Mr. Elmer has long been active in Guild affairs and he brings to his new position the fruits of many years' experience as a church organist. One of his positions, that of organist of the Memorial Presbyterian Church in Brooklyn, was held for thirty years. He was a member of the Council and the Examination Committee of the Guild, and in 1934 planned the merging of the National Association of Organists with the A.G.O.

## Competitions

THE CLOSING DATE of the Patriotic Song Contest, conducted jointly by the National Federation of Music Clubs and the National Broadcasting Company, has been extended to October 31. All details concerning the contest may be secured from Miss Rhea Silberta, 200 West 57th Street, New York City.

THE EURYDICE CHORUS AWARD of 1943, to stimulate choral compositions for women's voices, is announced by the chairman of the committee, Miss Susanna Dergum. The award is for one hundred dollars, to be given for the best composition of three or more parts for women's voices. The contest closes October 1, and full details may be secured from Miss Dergum, Chairman, The Eurydice Chorus Award Committee, c/o The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

THE CHICAGO SINGING TEACHERS GUILD announces the seventh annual prize song competition for the W. W. Kimball Company prize of one hundred dollars. Manuscripts should be mailed not earlier than October 1, and not later than October 15. Full details of the competition may be procured from E. Clifford Toren, 3225 Foster Avenue, Chicago, Illinois.

THE NATIONAL BOARD of Delta Omicron, National Music Sorority, announces a new composition contest open to women composers. The award will be a one hundred dollar War Bond. Unpublished manuscripts in solo voice, string, woodwind, brass, piano, organ, and small instrumental ensembles will be accepted. The closing date is extended to September 1, and full details may be secured from the chairman, Mrs. L. Bruce Gramis, 219 Lake Shore Drive, Chicago, Illinois.

"FORWARD MARCH WITH MUSIC"



# Compositions in Which Gems of AMERICAN INDIAN MUSIC

Have Been Transcribed  
—and Harmonized by

THURLOW LIEURANCE

THURLOW LIEURANCE was born at Oskaloosa, Iowa, March 21, 1879. He served as Chief Musician of the 22nd Kansas Infantry during the Spanish-American War and afterwards studied at the Cincinnati College of Music and with Herman Belcher. At great physical sacrifice he has recorded hundreds of aboriginal melodies, many of which are in the Smithsonian Institution and other museums. His harmonized transcriptions of these Indian melodies reveal fine musicianship and have brought him worldwide acclaim. Dr. Lieurance's numerous original compositions such as "Romance in A," "Prelude (Waltz Song)," "The Angelus," and others place him high in the ranks of American composers.

## INDIAN SONGS

BY THE WATERS OF MINNETONKA (A Song Love Song)	35
High Voice (Original Concert Edition)	
Violin or Flute ad lib. (Range E—F-sharp)	40
Low Voice (Original Concert Edition)	
Violin or Flute ad lib. (Range d-fat—E-fat)	40
Orchestral Act. in Low Key (G-fat)	40
High Voice (Recital Edition—Easier Piano Accompaniment) (Range F—G)	40
Low Voice (Recital Edition—Easier Piano Accompaniment) (Range d—E)	40
BY WEeping WATERS (Range d-fat—E)	40
Low Voice (Recital Edition—Easier Piano Accompaniment) (Range d—E)	40
DYING MOON FLOWER (—E—)	40
FROM GHOST DANCE CANYON	
High Voice (Range g-sharp—F-sharp)	40
Low Voice (Range b—b <sub>1</sub> )	40
GHOST PIPES High Voice (Range d—g)	40
Low Voice (b—b <sub>1</sub> )	40
HER BLANKET (From the Navajo) (Range d-sharp—C)	40
HYMN TO THE SUN GOD (Range c—d)	40
INDIAN SPRING BIRD (Shi-hi-hi) High Voice (Range E—F)	40
Medium High Voice (Range d—g)	40
Medium Voice (Range c—F)	40
Low Voice (Range b—E)	40
LOVE SONG (From the Red Willow Parkies) (Range c—D)	40

The above represents only a partial list of the Indian Songs which Dr. Lieurance has transcribed and harmonized.

## PIANO SOLO NUMBERS BASED ON INDIAN THEMES

AMERICAN INDIAN RHAPSODY (P. W. Orem) on Themes Suggested by Thurlow Lieurance for Concert Pianists or Advanced Students—Gr. 8)	100
BY THE WATERS OF MINNETONKA—Transcription (Gr. 3)—40	
Concert Edition (Gr. 6, 7)—40	
Simplified (Piano Pupils' Ed.—Gr. 3)—40	

## VIOLIN AND PIANO NUMBERS ON INDIAN THEMES

BY THE WATERS OF MINNETONKA	60
GHOST PIPES (Cello ad lib.) arranged by Fred Carlin—40	

Chorus Directors are invited to send for a list of the Choral Arrangements of Indian Numbers by Thurlow Lieurance.

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# THE ETUDE music magazine

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## Contents for August, 1943

VOLUME LXI, No. 8 • PRICE, 25 CENTS

### WORLD OF MUSIC 489

#### EDITORIAL

On the Wings of Joy..... 491

#### MUSIC AND CULTURE

Crises—Nationalism and Cosmopolitanism..... Percy Aldridge Grainger 492  
Innocent Mermittism with Music..... Franklin P. Adams 493  
The Spirit of the Spiritual..... Ruby Elzy 495

#### MUSIC IN THE HOME

Musical Radio Barrage Against the Axis..... Alfred Lindsay Morgan 497  
Classical Recordings of High Merit..... Peter Hugh Reed 498  
The Etude Music Lover's Bookshelf..... Meredith Goldman 499

#### MUSIC AND STUDY

The Teacher's Round Table..... Dr. Guy Mayer 500  
The Song of the Westminster Choir..... John Finley; Williamson 501  
Do It Yourself..... Hertha Glas 503  
The Goal of Church Music..... Curtis Noble 505  
The Woodwind Ensemble..... Lawrence Taylor 506  
Qualifications and Responsibilities of the Competent Instrumentalist..... William D. Reed 507  
Developing the String Orchestra..... Dr. Karl W. Gehrkens 509  
Questions and Answers..... Dr. Karl W. Gehrkens 510  
Discovering the Soft Pedal..... Joseph Lamborg 511  
The Story of the Elementary School Orchestra..... Clarence Cook 514  
Beethoven Helps Build American Bombers..... Harold Kern 515  
Technique of the March—Loveladies, Op. 5, No. 3 by Robert Franz..... Guy Mayer 515

#### MUSIC

Classical and Contemporary Selections  
Warrior's Song..... S. Heller, Op. 45, No. 15 516  
Dance Rhapsody..... Ivan Bignon 516  
The Forest..... Harold W. Vaughan 518  
In the Hall of the Mountain-King..... Edward Grieg; Arr. by Lewis Stiel 519  
Serenade..... Edward Grieg; Arr. by Lewis Stiel 519  
A Rustic Holiday..... Louis Brown 521  
Before an Arab Tent..... Adonijah J. Gordon; Arr. by Clarence Cook 523  
My Jesus, Love Thou..... Adonijah J. Gordon; Arr. by Clarence Cook 523  
In Merry Mood..... Minner Wolcott Gallop 524  
Focal and Instrumental Compositions  
My Secret (Medium Voice)..... Anna Penzance Risher 525  
Froxy of Supplication (Low Voice) (Soprano Solo)..... Clara J. Fitch 526  
Gavotte (Violin and Piano)..... Francois Couperin; Arr. by Leopold J. Beer 528  
Bergische (From Water Music) (Organ)..... Handel-Feld 529  
Buy a Broom (One Piano, Six Hands) (Folk Dance)..... Arr. by Evelyn Townsend and Thomas 530  
Delightful Pieces for Young Players  
The Merry-makers—March..... J. J. Thomson 532  
My Canary..... Sidney Forrest 532  
Three Buncucans..... William Scott 533  
Little Swiss Clock..... William Scott 533

#### Technique of the Month

Larghetto..... Robert Franz, Op. 5, No. 5; Arr. by Guy Mayer 534

#### THE JUNIOR ETUDE

Larghetto..... Elizabeth Gest 548

#### MISCELLANEOUS

Let Your Studio Help You Teach..... Ann Gill King 494  
Flying on the Wings of Music..... A Sister of St. Bernardine 496  
The Smaller Player..... Charles D. Porter 504  
The Etude Musical Quiz..... Helen C. Roper 506  
Mistaken Notes..... Helen C. Roper 506  
Even George III Knew..... Blanche D. Lathrop 512  
Making the Most of a Few Minutes..... Dr. Arthur Claf Anderson 512  
The Choice of a Teacher..... Dr. Arthur Claf Anderson 512  
What the Accompanist Ought to Know..... Dr. Arthur Claf Anderson 512  
The Code of Our National Anthem..... Dr. Nicholas Douy 514  
Organ and Choir Questions Answered..... Dr. Henry S. Fry 515  
Violin Questions Answered..... Dr. Henry S. Fry 515  
Band Questions Answered..... William D. Reed 516  
Letters from Etude Friends..... 517

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THE ETUDE

## On the Wings of Joy

"Joy is the sweet voice, joy the luminous cloud.  
We in ourselves rejoice!  
And thence flows all that charms of ear or sight,  
All melodies the echoes of that voice,  
All colours a suffusion from that light."

—Samuel Taylor Coleridge

ONE OF THE PRIME FUNCTIONS of music is that of generating a peculiar kind of joy and exultation which cannot be created in any other way. Moreover, the greatest things in art come on the wings of Joy, as Richter intimates, "Joys are our wings, sorrows our spurs." Misfortune and poverty, in all truth, have urged creative masters to produce immortal works; but they have come into being through the joy of release, which their creation generated. Recently we complimented an elderly music teacher upon her spirited performance of Weber's *Invitation to the Dance*. She exclaimed, "Every time I play it I get the thrill of joy that I felt when I went whirling around the ballroom at my first dance!"

This is a plea to our more serious-minded readers to get more fun out of their music. Learn how to let yourself go in your music, revel in it, enjoy every measure. Some mistaken students study so intensely, so meticulously that they make impossible the very progress they seek. With strained eyes, tense muscles, taut nerves, they fall into the great error of not finding pleasure in every minute of their practice. Watch the practical sportsman, the golfer, the billiard player, the fisherman. Note how securely but lightly each holds his putter, his cue, his fishing rod. If they grasped them like pick-axes they would get inferior results with every stroke. Yet we have known perfectly well-intentioned students who went about their work with strained appearances, as though they were condemned to a chain gang.

We have known a score of music workers who have been eager to succeed, but who have gone about their study wrinkle-browed, astringent-eyed, and crook-backed; as though what they were trying to do was far from being one of the most pleasurable things in life. Some, during their practice periods, have had the expressions of safe crackers about to commit a crime.

Somewhere in the precious writings of the great American psychologist, William James, there is a passage in which he makes clear in his own characteristic manner that most of

us that the fault lay, not in lack of labor, or insufficient time for study, or the absence of ambition or of natural gifts, but in the fact that they were trying to do by compulsion what could be accomplished only by riding on the wings of joy.

One of the ways in which we account for the miracle of the infant prodigies is that nothing seems to be hard work to them. Most of the many we have known always have seemed to be having the time of their lives every second of the day. Practice to a prodigy is just a joyous, riotous game.

The great masters, from Palestine to Prokofiev, have revealed incomparable delight and rapture in the creation of their works. Wagner, whose emotions were more explosive than most, showed his delight by standing on his head, crawling under the piano, or climbing up a tree to let loose his uncontrollable bliss when he had completed an extended work. Wagner worked hard for days, disciplining and dieting his body so that he might enjoy the hours of musical creation. He had to be intensely alive and exultant. Here are his own words: "I have only a mind to live, to enjoy—i.e., to work as an artist, and produce my works; but not for the muddy brains of the common herd."

No wonder that Dean Swift frequently repeated the toast, "May you LIVE all the days of your life!" In our editorials we have often discussed what has been called by the psychologists "the inspiration of the luminous ideal." The successful people joyously soar to success, following a luminous ideal. They are so lifted up by the delight of flying toward this great objective that they are not conscious of anything like work.

Life without an objective is a pretty dismal affair. We may be pardoned if we repeatedly have pointed out this

(Continued on Page 536)



TEACH CHILDREN JOY IN MUSIC

This picture of the famous cinema actor, Mischa Auer, and his son Tony, portrays the keen interest in music study they have inherited from their famous ancestor Leopold Auer.





THE GRAINGER MUSEUM AT THE UNIVERSITY OF MELBOURNE, AUSTRALIA  
Mr. Percy Grainger, now an enthusiastic American, has not forgotten the land of his birth. This sky-view sketch is of the museum in which Mr. Grainger has deposited his valuable collection of musicological data, trophies, and rare first editions.

## Grieg—Nationalist and Cosmopolitan

Personal Recollections of Edvard Grieg

Written Expressly for THE ETUDE by

Percy Aldridge Grainger

IN CELEBRATION OF THE CENTENNIAL OF THE GREAT NORWEGIAN MASTER

### Part Three

This is the third section of a most interesting article by Mr. Grainger, who was, in a sense, an artistic foster son of the great Norwegian composer.

passion for speed are all manifestations—each in its respective field—of the same urge: the urge to know nature better, to live on closer terms with her, and if need be, to master her. Musical history clearly shows us the path from superstition and the propitiation of hostile forces (primitive music and much of folk-music) through the conception, in religion, of a beneficent Deity (worship-music, from Perotinus to Palestrina) on to the fearless all-embracingness of science

"FORWARD MARCH WITH MUSIC"

(Free Music). The path of this progress is always in the same direction: from fear to confidence, from distress to bliss.

### In Tune With Nature

To enjoy nature (whether by that we mean the maintenance of our physical good health, or our ability to fly to the moon and control the lightning—I am looking well ahead!) we must understand nature—put ourselves in tune with her. But to do this latter we must first divest ourselves of such arbitrary conceptions of "right" and "wrong" as blind us to the factual stirrings of nature. Instead of the old-fashioned world of endless strife between good and evil, science envisages a state of heavenly bliss in which all things will be deemed good because rendered understandable through scientific thinking. In the realm of music the current limitations of scale, harmony, and rhythm bar the way to that understanding and exploitations of the full tonal world that would constitute tonal "heavenly bliss." A deeply inspired genius like Grieg yearned and strove intuitively towards the attainment of such musical progress and musical bliss as that outlined above. And other inspired composers in other lands (Scriabin and Stravinsky in Russia, Ravel and Debussy in France, Delius and Cyril Scott in England, Puccini in Italy, Albaniz in Spain, Béla Bartók in Hungary, MacDowell, John Alden Carpenter, and Gershwin in America) were not slow to take the hints that Grieg had thrown out. That, perhaps, is the main reason why some degree of Griegness seems founded in well-nigh

## Innocent Merriment with Music

A Conference with

Franklin P. Adams (FPA)

Distinguished Columnist

Expert of "Information, Please!"

Author of the Current Best-seller, "Innocent Merriment"

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

FRANKLIN P. ADAMS has the music hobby, which is no news to the millions of "Information, Please!" listeners who have heard him lift his voice in song. Of course, Mr. Adams has a number of other hobbies including verse, capable translations from the Latin, tennis, good stories, and his family—all of which add up to a zestful enjoyment of living which is, perhaps, the best hobby of all. The music hobby goes deep with him, though, and he approaches it as sheer fun. He has no particular musical training, although he assures you that he is fluent on a number of instruments, chiefly the harmonica and the concertina, "which is pretty much the same thing except that you play without accidentals and therefore have to cheat a bit."

Mr. Adams believes that the music hobby takes best when caught young.

"My father played the piano well," Mr. Adams states, "and even though he couldn't read notes, he played pretty much everything by ear. My Aunt Julia and my Aunt Jennie played, too, and I grew up hearing all kinds of music, and knowing what it was and what it meant. It's important to know what things are. Lots of people have a glimmer of recognition when they hear a certain tune in three-four rhythm—but when you can say right off, without any hesitation, 'Oh, that's Wiener Blut, by Johann Strauss,' it makes you proud. That kind of pride is wholesome because it sends you back for more. Associations with home and early familiarities foster it. Also, I have a good memory."

### A Feast of Melody

"People often ask how I happen to know those old songs and ballads that keep cropping up on the 'Information, Please!' show. Do I specialize in old popular hits? Not at all. I don't know how or why I happen to remember them, except that I heard them when they were the rage and they stuck to me."

"Melba and Eames and all the great singers came to Chicago when I was a boy, and I used

to spend twenty-five cents for a gallery place at the matinee performance and have a grand time. Then Sousa gave open-air concerts twice a day at the old World's Fair. With each of these performances, my repertoire grew. It grew to embrace all the old chestnuts—*Light Cavalry, Zampa, Maritana*, and all of those tuneful things that one doesn't get to hear any more, now that the individual theater orchestra has gone out. Those little orchestras did a great deal towards familiarizing people with light, tuneful music. So did the illustrated songs, back in the days of the old



HERE THEY ARE!

From left to right, Oscar Levant, John Kieran, Clifton Fadiman, and F. P. A.

variety shows. I wonder how many remember them now? The music itself was pretty awful and full of bathos, and people knew it; but they were fun just the same. If I'm not mistaken, the first song to be used in slides was *The Little Lost Child*. The house grew dark, and first of all the slide showed a highly chromatic version of the outer cover of the song sheet. Then someone with a tremulous but otherwise highly serviceable tenor voice would sing the song, and at given places in the story, the slide would change to show the various stages in the lost-ness of the little child.



The scintillating Franklin P. Adams of "Information, Please!"

Everyone felt sorry about it all. No, I have no special taste for the illustrated-slide type of song—I just happen to remember them.

"Then I came to New York and went to all the concerts I could hear. And now I've become completely spoiled in my music. I live in the suburbs now, and Heifetz, Reiner, and lots of other fine musicians are neighbors of ours. Sometimes we go to their homes, sometimes they come to us, and generally music-making forms part of the evening's fun. I enjoy it hugely. And if I don't, I can always get up and go on to bed, right in the middle. You can't do that at a concert—at least, not so readily. That's why I'm spoiled."

"Unfortunately, I can't theorize about music. I'd be pleased to be able to tell you just how one can go about getting the music hobby, and what one must do to stimulate it, and all the fine things it can do for you, once such stimulation has been accomplished. But I don't know. I know only that music is a fine thing to know and to live with. I wouldn't do without it myself, and I've found that the people who live with music and talk about it are generally the most interesting companions. Lots of people are dull about music, but lots of people are dull anyway."

"Gilbert and Sullivan are particular favorites of mine. Gilbert, the librettist, said he couldn't carry a tune—but he had a remarkable sense of rhythm and a wonderful feeling for the singability of the melodic line. That's why he blended so well with Sullivan's music. You've got to understand the words to get the real value from any song."

### Value in Patriotic Songs

"Just now, of course, we're more interested in patriotic songs than we were, and I for one, think it's a fine thing. Why don't they teach the chil-







with the quality and the tradition of the Negro spirituals.

In our home we had no instrument of any kind—not even a banjo. We were taught to love and appreciate the spiritual as a contribution of the Negro race which the race had evolved itself, and which still seems to me a higher achievement than the imitation of Western music. At home, song was likely to break out at any moment through the day. Someone would think of a melody and would start singing it. Soon we would all be singing it.

When I left the South to study at Ohio State University, my mother had little idea of what my work was to be. However, I knew all the time I was in Columbus she was devoutly praying for me at home. On the day I was given a trial at the University, I was so nervous that when I opened my mouth I found that no sound came out. I was simply scared to death. However, a week later I took the elaborate musical I, Q. test and passed with flying colors, so that the scholarship matter was settled at once.

Finally, the time came for graduation, and I gave a recital. Through the kind offices of the Woman's Society for Christian Service of the Methodist Church, my mother was enabled to come up from the South to hear me. In the first group of songs, which was an Italian group in the Italian language, I saw my mother drop her head as though she was praying—as she was accustomed to do when she was worried or frightened. When I asked her why she dropped her head she said, "Why, Honey, I thought you had forgot your words and were making them up."

## Two Great Assets

Music and religion, I profoundly feel, are two very great assets in the national life of our country. By that, I mean the Negro's natural love for music and his instinctive reverence for God are so deep seated that, if fostered, they will always be a power for good. It must be obvious that this is the common ground upon which an understanding, resulting in harmony in life between two races which must exist side by side, will unquestionably be evolved. It is to this end that I hope to dedicate my life and talents. Both races have their functions and contributions to make to this civilization, and friction is both unthinkable and wholly unnecessary.

I owe an enormous debt of gratitude to my white friends, particularly in the Methodist Church, who have helped me unforgettably. For instance, when I was a girl of eleven in a little Mississippi town, I found that the white folks of the town immediately took it upon themselves to give aid and assistance to my mother, who was a widow with four children. They enabled her to gain her heart's desire—to give us the education which best suited us for life. Consequently, we all received college educations from the heart of the South. I have reason to be proud of the arrows that my brothers and sisters have had, and I am sure that our white friends are also proud. Let us all keep our minds and hearts focused upon the fine things that are being done by both races, and there will be no place for the irresponsible trouble makers who are trying to create a race war as a class.

All the Negro has asked for is a fair chance. If he has not had a fair chance in music, how can we regard the fine opportunities which

Marian Anderson, Dorothy Maynor, Paul Robeson, and Howard Hayes have had? Nobody could possibly ask more for them. This proves that, when talent warrants it, opportunities to develop that talent will become available. There is no color talent, and persistence. If you do not succeed, talent, and persistence. If you do not succeed, "opportunity" is the last thing to blame, because "opportunity" is everywhere if you make yourself worthy. In my concert work, on which I am embarking after my long stage career in Mr. Gerahwin's opera, I feel that I have labored hard enough, and, if my talent warrants it, the public will recognize it.

The spirit of the spirituals cannot be a mock spirit. It must be felt deeply. The late Dr. George Washington Carver at Tuskegee was once asked how he was able to find all the wonderful products in his laboratory which are known to have produced millions of dollars. He said, "I work and I work and I work, but the Lord shows me where they are."

The singer who strives to sing the spirituals without the divine spirit will be like the man who plants pebbles and expects them to grow into lilies.

Ruby Elzy

## An Editorial

The passing of Ruby Elzy on June 26, at the age of thirty-three, after an operation in Detroit, removes a very unusual figure of great potential value to her race and to her country. She was just starting upon a concert tour under the management of Mark Byron, Jr., and had a list of important appearances scheduled. Her aspect of the race question was one of the sanest and most sincere we have ever known. She had no patience with the stupid hotheads and radicals of either race who were working toward violence and chaos, instead of understanding and normal advantage to all.



IGNACE PADEREWSKI GOES TO WAR  
The new 10,500 ton Liberty Ship, Ignace Paderewski, named after the great Polish patriot-musician, goes down the ways in the shipyards of the California Shipbuilding Co.

"FORWARD MARCH WITH MUSIC"

## Flying on the Wings of Music

By A Sister of St. Benedict

A PROJECT, "Fly on the Wings of Music," has proved to be a very successful incentive for my pupils. On a poster were pictured various United States Army forts. Near the top was printed the name of the fort and also a large number to make it easier for the pupils to find it. At the bottom was printed a point pertaining to music. These were the "maneuvers." The following may be used as suggestions:

1. Fort Claiborne—Counting
2. Fort Snelling—Fingering
3. Fort Grant—Scales and Arpeggios
4. Fort Sheridan—Note Reading or Chords
5. Fort Sumter—Hand Position, Phrasing, Dynamics
6. Fort Leonard Wood—Perfectly-played Piece
7. Fort Duquesne—Memorized Piece
8. Fort McHenry—Duets, Trios
9. Fort Bragg—Music Application
10. Fort Ripley—Required Practice
11. Fort Dix—Informal Recital

Each pupil is given a little airplane made from colored construction paper, which is also numbered. These airplanes are pinned on the poster and the aim is to "keep them flying." They may visit any fort as often as they wish, but they must visit every fort at least once before they give their informal recital. The teacher records the number of the fort or forts which the pupil may "fly" to—in the pupil's assignment book—and the pupil then places his own number into the block provided for this on the poster. Every time he places his number in a fort, it counts one more point to his credit.

The informal recital is one of the "high-spots" in the project. Each pupil gives his recital alone and may invite five or more guests. I had to limit the number as my studio is small. The invitation cards can be mimeographed for the pupils. Each teacher can think of some artistic way of designing them.

We had also a "Dal Segno Hospital." It contained two "wards"—one for Absence of Assignment Book, where they lose one point, and one for Missed Lessons, where they lose five points. One can make another "ward" for some other purpose. These points are deducted from the number of good points. One with the highest score may receive a prize.

When the pupils gave their recitals, I made it part of the evening's program to explain the project to the guests, and the pupils placed gold shields beside their names on the Honor Roll. The plan is especially good for boys.

This project can last indefinitely, and there is no need for prizes. The pupils will work just for the sake of better playing.

## "The Smallest Finger."

by Esther Dixon

The fifth finger is played with a wrong position more than any other one on the hand for ordinary scale playing, one should play on the tip of the finger. This gives strength and precision. A flat fifth interval should be used only on big chord stretches. The *Scherzo* in B minor, by Chopin, really gives the little finger a "work out."

THE ETUDE

WHEN NILES TRAMMELL, president of NBC, told Mr. Morgenthau early in June that Toscanini wished to conduct four concerts of the NBC Summer Symphony to assist further in the Treasury Department's bond drive, Secretary Morgenthau expressed his delight with considerable "alacrity." Said Secretary Morgenthau: "Previous War Bond Concerts conducted by this artist have been thrilling experiences to me and, I am sure, to all those who have heard them. I am very happy to hear of his offer in co-operation with the National Broadcasting Company to devote four concerts during the summer months to the sale of War Bonds."

"I accept this offer with alacrity. Please convey to Maestro Toscanini my deep appreciation for the magnificent contribution he is making not only to the Treasury but to America. I appreciate no less the splendid service being rendered by the National Broadcasting Company."

Toscanini's first concert on June 20 was given before an audience of women in Uncle Sam's uniformed services as well as a delegation of British Wrens. His second and third concerts, on July 18 and 25, were presented before audiences made up of soldiers, sailors, marines, and coast guardsmen, and the final concert, which is to be heard on September 19 will have an audience of men in the United States Maritime Service. This idea of having audiences comprising all branches of Uncle Sam's uniformed services was Toscanini's. No foreign-born conductor has demonstrated his patriotism towards the Allies more strongly than Toscanini. Since travel was difficult this summer, the conductor decided to stay at his home at Riverdale in New York City. But, said his son Walter Toscanini, he could not remain idle, and he did not want to let this summer interrupt his musical barrages against the Axis.

These four concerts are not the only ones that Toscanini has given to assist the Treasury Department's bond drive. During the 1941-42 season, the noted maestro conducted the NBC Symphony in a series of five special bond concerts. In the latter series, no studio audiences were admitted. It will be recalled that on April 25, 1943, the conductor appeared with the orchestra in a brilliant War Bond Concert at Carnegie Hall in New York. The event, which featured the conductor's son-in-law Vladimir Horowitz as piano soloist, realized \$10,190,045 in War Bond sales for admissions, and an additional \$1,000,000 for the original manuscript of Toscanini's arrangement of *The Star-Spangled Banner*. America can be proud of this noted musician's efforts to help it win the war. At seventy-six, Toscanini proves himself still one



NILES TRAMMELL

were heard besides the symphony of Greston. Dr. Black informs us that the response to these concerts this year has been particularly gratifying. After his presentation, early in the season, of a seldom-heard symphony by Saint-Saëns, the conductor had a telephone call from another orchestral leader thanking him for bringing the work to his attention. And after his all-Mendelssohn concert, featuring Anja Dorfman as piano soloist, his mail disclosed the idea that Mendelssohn is not a popular composer.

The Philharmonic concerts this summer disrupted the plans of Howard Barlow to present

## Musical Radio Barrage Against the Axis

by Alfred Lindsay Morgan

of the most vital figures in the musical world. With the exception of the four Treasury concerts, the NBC Summer Symphony Series remain under the baton of Dr. Frank Black. The concerts under the direction of Dr. Black are of

considerable interest this year. Early in the season this conductor turned over the facilities of the orchestra, and his own efforts, to the presentation of the works selected by the Music Critics Circle of New York as the best compositions of the past year by American composers. The winning composition of the year, Paul Creston's "Symphony No. 1," was heard in the first of two concerts. Composers represented on each program were in attendance, and the critics assembled the day after the second concert to pick the winning work. Compositions of the air, and has earned for him the reputation of performing more "First" than any other director in the country. His programs, since he became musical director of WOR, have offered many premieres of the works of contemporary composers as well as countless performances of the lesser-known works of the classic composers. He believes the public wants the best in music, but he also likes to pioneer. As a result, his programs are as unique as they are refreshing, since they provide listeners with an opportunity to escape, as he puts it, "from the cliché experts of good music." Virgil Thomson, critic of the New York Tribune, recently said in his column that "Alfred Wallenstein's Sinfonietta and Symphonic Strings play year in and year out more music from the eighteenth and twentieth centuries than do any other two organizations in the world." Mr. Wallenstein figures that he has played over 1,000 first performances over WOR.

Before he came to Mutual's WOR, Alfred Wallenstein had earned an (Continued on Page 536)

## RADIO

"FORWARD MARCH WITH MUSIC"



# Classical Recordings of High Merit

by Peter Hugh Reed



VLADIMIR GOLSCHMANN

**CORELLI: CONCERTO IN C MAJOR** (arr. Malipiero) for Organ and Strings (3 sides), and **Sonata in D major**, for Strings and Organ (1 side); played by E. Power Biggs (organ) and Arthur Fiedler's Sinfonietta. Victor set 942.

This is a welcome set, for there is not too much of Corelli's music on records. It is not actually an organ concerto, since the organ does little more than render a few brief solos and act as a bridge. The work, originally published in Rome in 1700, was entitled "Sonata for Violin and Bass Viol or Harpsichord, Opus 5, No. 3." Since substitution of the organ for the harpsichord was permissible in Corelli's time, Malipiero, the arranger, has followed tradition in this respect. In rearranging the Sonata for a group of strings and utilizing the organ more broadly than in the original manuscript, Malipiero has accomplished an admirable job, quite in keeping with the early eighteenth century spirit of the music. Moreover, he has substantiated more fully the rich tone production of string writing, for which Corelli is justly famous, and has added greater tone color. The "Sonata in D major" is one of Corelli's church trips. Here again the arranger's extension of Corelli's original scoring gives it richer expression.

The music of Corelli is distinguished for its aristocratic bearing, its poetic tranquillity, and, in its conventional dance-form movements, for its dignity of style and earnestness. These qualities are happily manifested in the material recorded here, and we recommend this set to the attention of all readers.

**Bach: Brandenburg Concertos Nos. 1-6;** played by the Busch Chamber Players, direction of Adolf Busch. Columbia sets 249 and 250.

Columbia recently reissued the above sets in especially decorated albums. The standard of the performances here has never been challenged by

any other recording group in the eight years of its existence. Reproductively, these performances are as satisfactory to-day as they were when first issued in 1935.

Certain facts regarding these recordings are worth knowing. The performers are a group organized by Adolf Busch in 1935 for the express purpose of presenting the Bach Brandenburg Concerti at the International Music Festival held in May of that year at Florence, Italy. Before the performances were given, more than sixty-eight rehearsals were held, in which not only the technical but the interpretative problems of the works were exhaustively analyzed, according to Adolf Busch. Later, Busch and his players performed the works in England, and it was there that the Columbia Company decided to perpetuate the performances on records.

The solo artists in the ensemble include the following well-known musicians: Adolf Busch, violin; Rudolf Serkin, piano; Marcel and Louis Moyse, flutes; Evelyn Rothwell, oboe; Aubrey Brain, horn; and George Eskdale, trumpet.

The Brandenburg Concerti of Bach are among his most important works for orchestra. No one who knows these works intimately will deny that they are of considerable musical appeal and enduring worth. Like old friends they wear exceedingly well, and for this reason we call them "The Good Companions."

**Mendelssohn: Symphony No. 3 in A minor** (Scottish). Opus 56; The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set 540.

One welcomes this set because its conductor has given the work a finely imaginative rendering, a performance which lifts the music out of the commonplace rut in which most conductors would seem to confine it. There is not the organic affinity between the movements of this work that exists in the composer's "Italian Symphony." For this reason this composition has been widely disparaged as a symphony. Actually, it is a set of symphonic impressions of Scotland, and might better have borne that title. Mendelssohn did not provide a program for this work, but one has been read into it. Thus, we find the opening movement described as conveying the composer's reactions to his visit to Hollywood and the remembered story of Mary and Rizzio. The second movement is described as a scene of rural gaiety among the Highlanders. There is a perfection of freedom in this scherzo, which has the vitality and inevitable unexpectedness of the classics, such as Tovey notes in *Penguin's* Cue. The third movement has been called a reverie in which Mendelssohn

"mediates upon the ancient state and grandeur of Scotland"; and the finale has been called "the gathering of the clans." Although this is picturesque music, we prefer to accept the work without these specific illustrations, bearing in mind only the fact that its composition was inspired by impressions of Scotland. It is not the letter of the law here but rather the spirit which Mendelssohn sought to evoke.

There is no question that Mitropoulos makes more of this score than either Weingartner or Turbi did in previous recordings. Furthermore, the Mitropoulos performance has been richly and realistically recorded.

**Prokofiev: Classical Symphony in D major, Opus 25;** The St. Louis Symphony Orchestra, direction of Vladimir Golschmann. Victor set 642.

There is a lack of proper balance in the recording here; the string tone seems too massive at times. Prokofiev did not intend this work to be played like a modern symphony, and his scoring is not weighted. Much of the sly humor and the ingenious details of the music are lost in the volume of sound conveyed here. There is more volatility and musical discernment in the recent Mitropoulos performance than heard here, even though the dynamic gradations are more limited in the latter set. In our estimation, Golschmann is most successful in the slow movement, which he plays with considerable regard for shading and phrasing. In this movement he is more successful than either Koussevitzky or Mitropoulos. But in all the other movements both of the previous recordings reveal more of the imaginative content of the music than is heard here.

This is a delightful little work, fresh and vivacious in spirit, with significant themes. The orchestration, despite its apparently simple means, is skillfully achieved. There is a sort of modern Mozartean flavor to at least two of the movements—the first and last. Of all the conductors who perform the work, none have been more highly praised for their readings than has Koussevitzky. For this reason one laments the fact that the Boston Symphony leader was not chosen to record the work, particularly since his existent recording is definitely "dated." In view of this fact, the Mitropoulos recording, because of superior reproduction, takes precedence, and it is the one we recommend to our readers.

The spring of the work here, on four sides, is awkwardly combined with a bad and unnecessary break in the finale. The surfaces of the discs we heard were gritty.

**Kreiser (arr. Sevitky): Prædium and Allegro in E minor;** The Indianapolis Symphony Orchestra, conducted by Fabien Sevitky. Victor disc 11-4839. This is the violin and piano composition which Kreiser wrote "in the style of Paganini." In the original version it owes much of the charm and swiftness of the eighteenth- (Continued on Page 536)

## RECORDS

"FORWARD MARCH WITH MUSIC"

THE ETUDE

## THE LISTENING ART

Time was when the musician was concerned about finding leisure to keep up his repertory and at the same moment a working familiarity with the ever-expanding catalogs of the music publishers. Now music lovers who are not performers, but who have come to find the art indispensable, know that it is impossible to hear more than a mere fraction of the musical wealth that is available. Therefore, listening guides are important and essential. One of the best of these that we have seen recently is "The Challenge of Listening," by Howard D. McKinney, professor of music at Rutgers College, and W. R. Anderson, lecturer at Morley College, London. Such books are like the guides who accompany one through the art galleries of Europe and point out beauties in masterpieces which otherwise might remain unobserved.

This work will be appreciated by the sophisticated listener who cannot, through his own musical knowledge and training, comprehend the thousand-and-one things about a masterpiece which only an educated and experienced musician must know. At the end of each chapter are lists of music, most of the works of which are available through records.

The book is ably done and is very readable. It is dedicated to the late George Fischer, former president of J. Fischer & Bro., one of the most beloved leaders in the music publishing industry. "The Challenge of Listening" by Howard McKinney and W. R. Anderson. Pages: 302. Price: \$2.75. Publisher: Rutgers University Press.

## BEETHOVEN FOR CHILDREN

A child's biography of the great German master, interpolated with simple, original compositions and arrangements of themes from more difficult works. Much of the text presents imaginary conversations consistent with the background of historical facts. The work is attractively illustrated by Mary Greenwalk. In the opinion of your reviewer, for educational purposes with children, fingering should have accompanied the musical text. Many children will find the book delightful.

**"Ludwig Beethoven"** by Coral Wheeler. Pages: 160. Price: \$2.00. Publisher: E. P. Dutton & Co., Inc.

## METROPOLITAN OPERA STORIES

The stories of twenty-five operas from the repertory of the Metropolitan Opera Company, New York, told in interesting, dramatic fashion with occasional, helpful notation examples and vivified by very appropriate illustrations (many in color), by Tenggren, make up the contents of Helen Dike's new book which has been sponsored by the Metropolitan Opera Guild, Inc., of New York. There is a foreword by Edward Johnson, General Manager of the Metropolitan Opera Association. The work has been written with a broad focus to make an entertaining and very comprehensible appeal to the folks who know opera via radio, as well as those who pay ten or more dollars for a seat before the proscenium of the great theatre at Thirty-ninth Street and Broadway.

**"Stories from the Great Metropolitan Operas"** by Helen Dike. Pages: 247. Price: \$2.00. Publisher: Random House.

AUGUST, 1943

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman



Illustration by Everett Shinn

CHOPIN AT HIS LAST PARIS CONCERT

## A CHARMING PICTORIAL LIFE OF CHOPIN

André Maurois has written a very engaging short life of Chopin, of particular interest to young people. The book is exquisitely illustrated

by the inimitable Everett Shinn, whose wash drawings in color are masterpieces of their genre. It is one of the most fascinating musical gift books to appear during the past year.

**Frédéric Chopin**  
By André Maurois  
Pages: 91 (9 x 7 inches)  
Price: \$1.75  
Publisher: Harper & Brothers

## YOU NEED MUSIC!

Ruth Vendley Mathews has prepared a brief for music in life which all readers must find very convincing. Each chapter is supplemented with exceedingly well selected quotations from famous men of the past and the present (several of these from articles which appeared originally in *The Etude*). The book makes an excellent work for the teacher to have on the table in the waiting room for patrons to read while waiting. Your reviewer recommends it very strongly for this.

**"You Need Music!"**  
By Ruth Vendley Mathews  
Pages: 120  
Price: \$1.50  
Publisher: Neil A. Kjos Music Company

## A REMARKABLE FRENCH HISTORY OF MUSIC

Henry Prunières (pronounced *dee pree-neear*), one of the more highly regarded of the French musical savants, has covered the period of musical development from the Middle Ages to Mozart in "A New History of Music," a splendidly integrated presentation of music's foliation from very early roots to the splendid days of the Courts of Vienna and Paris. It will serve as a valuable book of reference for years to come for those who desire to view the musical scene through the eyes of a French scholar. Most of the larger books of this type are by German, English and American writers, and represent high degrees of cultural achievement. Mr. Prunières' work is, we believe, the first French work of this scope to appear in English. The fluent translation is by Edward Lockspeiser.

**"A New History of Music"**  
By Henry Prunières  
Pages: 413  
Price: \$5.00  
Publisher: The Macmillan Company

## BOOKS

"FORWARD MARCH WITH MUSIC"

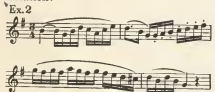


## Music and Study

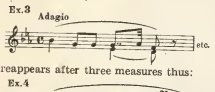
## Chopin's Coloratura Style

AT THE END of last month's discussion of some of the specific manifestations of Chopin's genius we promised Round Tablers a detailed analysis of one of these qualities—the composer's "coloratura" style. For, in his employment of ornamentation lies the secret of Chopin's melodic greatness. Coloratura, as it is here used, is synonymous with embellishment or ornamentation; it refers to Chopin's stylization of the old Italian bel canto, which he adapted to the piano idiom in order to create the illusion of singing.

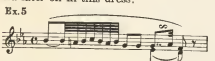
Two composers stand out preeminently for their mastery of this florid style—Mozart and Chopin. Both were thoroughly saturated with the Italian opera influence, both were geniuses in its instrumental adaptation. With this difference—Mozart's coloratura is chiefly diatonic, therefore purer and stronger, while Chopin's is preponderantly chromatic, therefore more precious and exquisite. Countless illustrations can be culled from the works of these composers to show their individual methods of embellishing melodic lines. Thus the theme of the slow movement of Mozart's familiar Sonata in C Major:



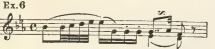
Again, the slow movement theme of the C minor Sonata,



reappears after three measures thus:



and still later in this guise:



Almost any Mozart slow movement offers similar examples. Note in Mozart that the diatonic, "normal" quality of the theme is retained in the repetition or variations; scarcely ever is a chromatic or out-of-scale tone introduced. The theme retains its own strong complete entity to the end.



Correspondents with this Department are requested to limit their letters to One Hundred and Fifty Words.

Chopin's approach is another matter. Subtle, fluid chromatics melt the diatonic texture of his themes, resulting in florid passages which are endowed with such charm, novelty, and surprise in themselves that one often fails to observe that the ornamentation is the end itself and not the means. In other words, with Chopin the coloratura often constitutes the very substance of the music, for it is unexcelled in making consonance with dissonance, fundamental tones with pressing chromatics. No one else has equalled this master distiller of the heady, bitter-sweet, pianistic poison.

Often Chopin cannot resist the chromatic coloratura even in announcing his themes. Take the well-known *Nocturne* Measures 1 and 2, 5 and 6, 13 and 14 of the next *Nocturne* in *F-flat major*, Op. 9, No. 2. This ought to clinch matters!



On the other hand if you want an extended example of Chopin's florid style, study the "First Concerto, in E minor, Op. 11," or the "Second Concerto in F minor, Op. 21;" both are almost wholly compounded of coloratura material.



Of the shorter compositions, the *Berceuse* is a glowing illustration of Chopin's mastery of this compositional device. Indeed, in the *Berceuse* it is as though Chopin were deliberately writing an essay on his coloratura technique. What an enchanting essay it is! The reiterated single measure "cradle" base supports a twelve four-measure variations (be done in quasi passacaglia style. One good four-measure idea is to have a second pianist play the simple four-measure melody twelve times in literal repetition on a second piano as the embellishing variations appear in the first instrument.

The variations cease sixteen measures before the end of the piece (at the C in the middle *Berceuse*. With another composer a flat, monotonous, one-keyed

## The Teacher's Round Table

## Conducted Monthly

by  
Guy Maier

Mus. Doc.  
Noted Pianist  
and Music Educator



Turn now to the first *Nocturne* in *B-flat major*, Op. 9, No. 1, and note in the third and fourth measures how magically Chopin melts the simple theme of the first two measures, and how even this miracle is transcended by the cascading coloratura of Measures 11 and 12. If you need further evidence, examine Measures 1 and 2, 5 and 6, 13 and 14 of the next *Nocturne* in *F-flat major*, Op. 9, No. 2. This ought to clinch matters!

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"Perfection should be the aim of every true artist"—BEETHOVEN

"FORWARD MARCH WITH MUSIC"

THE ETUDE

## The Saga of the Westminster Choir

## From a Conference with

John Finley Williamson, Mus. Doc.

Founder, Conductor, and President,  
The Westminster Choir College, Princeton, N. J.

SECURED EXPRESSLY FOR THE ETUDE BY ANDREW MARTYN

The saga of the Westminster Choir is now a part of American musical history. Dr. Williamson points out that while there have been innumerable newspaper and magazine critiques of the Choir's work, this conference is the first article of its kind to appear. Dr. Williamson was born in Canton, Ohio, in 1887. His father was a United Brethren clergyman. Dr. Williamson was graduated from Otterbein College at Westerville, Ohio. His interests primarily were in the development, beautification, and enrichment of the human voice. His objective was teaching and conducting singers, not singing. He concluded that the method advocated by Francesco Lamperti and his son, Giovanni Battista Lamperti, stood at the forefront of the old Italian bel canto principles, and accordingly he studied for ten years under Lamperti's sons, Herbert Wilbur Green, David Bigsbee, and Herbert Witherspoon. For several years he taught voice and conducted the choir at the United Brethren Church in Dayton, Ohio. In 1920 he became choir director of the Westminster Presbyterian Church of Dayton. The success of the Choir was so notable that in 1922 it started upon tours to many eastern cities. In 1924 Mrs. H. E. Talbot, a wealthy patron of the arts, became sponsor for the Choir. Through her munificent gifts, the Choir was enabled to make extensive tours in America; and in 1929 and 1934, tours, which created a furor, were made in Europe. The concerts in London, Paris, Berlin, Vienna, Prague, Leningrad, Moscow, Stockholm, Helsinki, Oslo, Copenhagen, and Amsterdam not only drew immense crowds and astonishing press criticism, but also received recognition from the foreign governments, worthy of visiting diplomats. The Westminster Choir was the first foreign choir organization ever to appear in Russia. At the Vienna State Opera it was the only organization, other than the State Opera, ever allowed to sing at the Opera House. At this performance the Choir received nineteen reviews and end of the program. The group numbered sixty voices on its first tour and forty voices on the second. Mrs. Talbot at all times took an intimate, personal interest in the organization and accompanied it on tours. She was the sponsor of the Westminster Choir and, in the early days, made its touring possible. She has given the Choir, as a business investment, some \$400,000, because she realized that she was assisting in providing America with what is now a "going concern" of great value in musical art. The Choir and the College are now upon a self-supporting basis, instead of current operating expenses are concerned.

In 1932 Dr. Williamson moved his activities to Princeton, New Jersey, to be near the great cultural center, and particularly to have contact with the famous Princeton Theological Seminary. At Princeton, through a gift of Mrs. J. Livingston Taylor, of Cleveland, Ohio, twenty-five beautiful and splendid, modern Georgian Colonial buildings were secured, making an ideal background for the new Westminster Choir College. The College has a faculty, in normal times, of thirty-two outstanding musicians and educators. There are thirteen pipe organs in the buildings. The teachers

From a conference with John Finley Williamson, Mus. Doc., Founder, Conductor, and President, The Westminster Choir College, Princeton, N. J.

"Perfection should be the aim of every true artist"—BEETHOVEN

AUGUST, 1943

of organ are Dr. Alexander McCurdy, Dr. Walter Baker, David Hugh Jones, and Mary Taylor Kimmel. The Choir, during the past six years, has sung repeatedly under the baton of many of the greatest living conductors—Toscanini, Stokowski, Ormandy, Rodinski, Bruno Walter, Borghini, Rachmaninoff, and others. Among the great master works presented repeatedly by these eminent musicians with the Choir are the Mozart "Requiem"; the Russian "Petite Messe Solennelle"; the Beethoven "Ninth Symphony"; the Rachmaninoff "Bells Symphony"; the Verdi "Requiem"; the Beethoven "Messe Solennelle"; the Bach "St. Matthew Passion"; the Mahler "Second Symphony"; parts of "Die Meistersinger" and "Parsifal"; the Berlioz "Roméo and Juliet"; the Berlioz "Damnation of Faust"; the Brahms "Requiem"; the Prokofiev "Andrew Nerensky"; and other outstanding works.

It remained for Hector Berlioz in 1862 to make this pertinent comment upon ordinary singers: "A singer able to sing so much on sixteen measures of good music in a natural, well-poised and sympathetic voice, without strain, without affectation, without tricks, without exaggeration, without hiatuses, without hiccupping, without barking, without bawling—such a singer is a rare, a very rare, an excessively rare bird."



THE FAMOUS WESTMINSTER CHOIR

"FORWARD MARCH WITH MUSIC"

WHEN the Westminster Choir College was started, it was realized that the most available form of human musical expression is the voice. While many play instruments, by far the greater number must depend upon singing. It seemed to me that the training of these people could best be accomplished normally through the churches, with choirs of singers of all ages.

"In the earliest colonial days in America, singing was limited to the Psalms, and our forefathers were limited, in New England at least, to only



DR. JOHN FINLEY WILLIAMSON

five tunes which they droned over and over, Sunday after Sunday, as a religious duty; but certainly with very little musical joy. Gradually, as America developed, choirs came into existence. In many of these, there was very little contact with the spiritual purposes of the Church. In fact, the professional choirs which employed famous singers, in some instances but not all, were anything but godly. Too often the old-fashioned organist of the Church looked upon his playing as the most important factor in the service. If he was a gifted player, he wanted the congregation to find it out every Sunday. He did not realize that, through his gifts and training as a choir director, he might produce the results which would enhance his position in the Church and in the community, as well as make closer bond



between religion and music. When our work was first started we had considerable antagonism from organists of the old school, simply because they did not understand our purposes and were unwilling to investigate them. This, however, is now fortunately past, largely due to the indisputable recognition our artists work has received.

"The Choir College, when it started in 1925, was based upon the idea of training young musicians who not only would be good organists, good vocalists, and good conductors, but also would scientifically take over the program of Christian education and young people's work as a part of the larger objectives of Church life. It is for this reason that so many of our graduates are known as Ministers of Music.

"It has been my privilege and joy to work with hundreds of these young men and women, and the thing that has inspired me most is the sincerity and dignity with which they look upon their religious responsibilities, as well as their musical efficiency. After all, is not music in the Church, which is not carried along broad, tolerant lines of sincere devotion, little more than a poor travesty?

### Sincerity and Dignity

"Frequently we are asked to what we attribute the fame that the Westminster Choir has received. There is no secret about it. To me it is due to Divine guidance, to a wonderful faculty, and to a splendid wife, who never has missed a concert of the Westminster Choir, nor failed to give a subsequent merciless criticism of the work of the Choir after the concert. Mrs. Williamson has been Dean of the College since the beginning and is responsible for the course of study and for the curricula. Very fortunately she is gifted in doing things that I cannot do. For instance, we believe that the conductor must be not merely a musician, but must have the dramatic power of a great actor. 'Think of the famous conductors you know and you will realize how true this is. Our conductors' course is one of four years. Before the student approaches the fourth year, he has had College English, Public Speaking, English Literature, and Drama. Why Drama in a college devoted to music—particularly the music of the Church? Mrs. Williamson, who conducts these drama courses, says: 'The ability to express the reality of mood through the spoken word, brings to the individual the emotional freedom through the spoken word that helps bring about perfection in coordination.' This is the great desideratum of the conductor! Accordingly, the student in the final years of his work must have taken part in the performance of at least ten plays.

"There are those who ask why all of our students are required to study *solfeggio* after the manner taught in great European conservatories. The reason is thoroughness. It makes their subsequent work so much more definite and so much simpler. In the case of the Westminster Choir it is indispensable. All of the great conductors speak the language of *solfeggio*, and we could not accept engagements if our singers were not as familiar with it as with the alphabet. Nor could these young people ever aspire to be conductors of standing if they were unable to look at a score and hear it mentally. I feel that American musical education, in a bigger sense, will not get

very far unless we employ the same technic which the masters and all the great orchestras have adopted.

### Contact With Notables

"One of our reasons for locating in Princeton, New Jersey, is that it is the center of a population of fourteen million people within a radius of fifty miles. This put us in easy contact with the great symphony orchestras, enabling our entire student body to work with these wonderful groups. Toscanini, for instance, has been on our campus five times this year, conducting rehearsals. In fact, many of the greatest living conductors have been in our College recently, giving the students first-hand, artistic training in studying masterpieces under famed musicians. Every student in the school must play a keyboard instrument or an orchestral instrument. Our orchestra normally numbers sixty. Our Choir is just an average college group, known as a professional choir because they sing with these great orchestras. Every college group throughout the country can do the same thing, if they will affiliate themselves with the orchestras in their com-

moning, the physique, and the voice, because of proper training in the public schools, bring to us voices that are increasingly superior. Dorothy Maynor was graduated with us in 1936. Last year she was one of ten singers earning over \$100,000.

"Conductors often ask me what is the first thing I would recommend in taking up a new choir. Very well, I would insist first upon a good posture, standing or sitting. This should become an all-time habit; it greatly assists in bringing about correct breathing. For instance, I have seen choirs where the singers have been permitted to cross their knees. But this stiffens the diaphragm and inhibits correct breathing. The second step is the correct attack upon all vowels of the English language. Lamperti insisted that all vibration is in the voice box. The ordinary singer practices trying to say words, instead of trying to attack the vowel from the voice box. When my choir attacks a vowel on such a little phrase as this



the sound is soft, like a little grunt, but it is not really that. It is the elemental vibration of the vocal chords. It must be innately in perfect intonation and under full control to permit dynamic changes. The third step is the production of consonants, so that they are correctly articulated but never permitted to interfere with vowel production.

### European Successes

"The European trips of the Choir were an unending delight. Through the kind offices of President Hoover and President Roosevelt we had many wonderful introductions. Of course the Choir was, in a sense, in training, like a football team. We had regular rules conducive to health and rest, which were severe and could not be evaded. After all, the singer himself is his own musical instrument, and these instruments were given as careful attention as a rare Stradivarius. Without this, the Choir tour could not have succeeded. But we had lots of fun and cultural advantages which the young people enjoyed hugely. Some very amusing incidents occurred. No member of the Choir forgot his vestment or his suitcase, but at one point the Conductor did forget. It was at our debut in England, in historic Bristol, whence came many of 'our pilgrim fathers to America. We arrived at the hall, and in the dressing room I found that I had left my dress trousers in London. The only thing I could do was to borrow a pair from an obliging usher. He wore my brown trousers all evening.

"Music, at the time of our great national stress, is proving of immense value to the people. Our concert halls are thronged with vast crowds who obviously derive great relief and exaltation from the concerts. In the churches, music acts both as a consolation and as an inspiration. In camps here and overseas, it puts our boys in contact with the best. There is no morale builder to take its place."

"All deep things are song. It seems somehow the very central essence of us, song, as if all the rest were but wrappings and hulls."

—THOMAS CARLYLE

THE ETUDE

# Do It Yourself!

A Conference with

Hertha Glaz

Distinguished Young Contralto

A Leading Singer of the Metropolitan, Chicago.

St. Louis, Los Angeles, and San Francisco Opera Companies

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

"When I use the words, 'concentrate on work,' I do not mean vocal technic alone, but a general musical education, including the study of one instrument. The best service the young singer can do himself is to correlate his musical studies to other arts—poetry, painting and sculpture, dramatics, history of arts and styles. All of these are vital to polished stage work, and it is quite impossible to project a satisfying performance without a deep knowledge of the inter-relationship between musical line, poetic flow, plastic flexibility, and dramatic ease. Purely vocal studies are merely a part of the well-rounded preparation that must lie back of a rounded performance.



HERTHA GLAZ

"As to vocal methods themselves, I cling to the Italian 'school' of pure bel canto. The goal of tonal production must always be the smooth flowing of the voice without any tension or pressure, and without any least suggestion of a break between the registers of range. One of the factors in securing this is proper breathing. In my opinion, breathing should be as natural as possible. There is no difference between the 'singing breath' and the breath required for talking, exercising, and just keeping alive. Too much preoccupation with artificial techniques of breathing become confusing and may lead to constriction.

"That does not mean, however, that a suitable range spread is to be neglected. The wholesome way to proceed is to begin vocal development on those tones of the middle register that come easily and naturally. When they have been perfected so that a smooth vocal flow is second nature and no longer a matter of conscious effort,

VOICE

"FORWARD MARCH WITH MUSIC"

AUGUST, 1943

"FORWARD MARCH WITH MUSIC"



the singer should go a half tone higher in both directions and perfect them; then another half tone, and so on. Never should range be stretched precariously or artificially.

"Each young singer has problems of her own—due to causes as individual as throat and bone structure—and no single method of study can be suggested that will solve all of them. As a general hint, however, I think one progresses best by following the line of most resistance! Don't concentrate on the things you already do well—work at the hard tasks. If a student has a fine voice and only meager musicianship, he should subordinate his vocal work to his general musical studies until a balance is reached. And vice versa! It is also very helpful to listen to all the really good performances that one can (as a student, I went to the opera every night!), not to imitate, but to get as much as one can of the feeling of one's work in action." And learn languages! I sing in seven, myself, and feel that the more fluently I speak a new tongue, the better interpretations I can give when singing in it.

"Along with training, however, the young singer needs practical experience in working on the stage. Here, precisely, is the greatest hardship the young American singer encounters. We know that there ought to be a great many more opera companies in which beginners can serve their apprenticeship—but they do not exist! What is to be done about it? The one thing not to do is to sit back and wait for them to be organized. One remedy is for the various music schools and conservatories to present both acts of operas and whole operas, not just once or twice a year but regularly. Another possibility for young artists who are ready to join an opera company, but can't find a place through an insufficiency of opera houses, is to take the initiative themselves.

#### A Successul Project

"A number of young artists did just this in Europe some years ago, and the result was the Salzburg Opera Guild, now unhappily dissolved because of war conditions and the scattering of the company. The group began in Vienna. We were very lucky to find a first-class musical director and an inspiring stage-director interested in our project. The company itself was made up entirely of young and comparatively untried artists who wanted to perfect themselves and who were willing to work. We came to rehearsals with every detail of the score perfectly prepared, and set to work at that point. We spent four full months in intense ensemble work, musically and dramatically. At the start, we had no funds to speak of, but we found a very gifted young painter to build the scenery and design the costumes in close cooperation with all of us. It was in no sense 'glamorous' but was, in its simplicity, adequate and effective. At first we did nothing but work. Then one or two small engagements were offered. Our first big venture was an invitation to take part in the Interlaken Festival with our presentation of *Giulio Fanni Fanni*—which was all we had to show for a season of intensive work. Our performance made an immense success, and we had other engagements, culminating in a chance to appear at Salzburg during the great festival season. And that was a success, too! An American manager chanced to drop in to hear us there, and he was so well pleased that he did a very wonderful thing. He put through a trans-Atlantic telephone call to the National Broadcasting Company

in New York, suggesting that they transmit one of our performances to America by radio. The result was that our little company was immediately engaged for a tour of the United States. We appeared in more than eighty American cities, and found that our experiment, hard work, and idealism brought a splendid result, and the greatest satisfaction. Of course, we worked harder than ever after that and polished up a further repertoire—and then came the war.

"I offer the account of the Salzburg Opera Guild as an example of what earnest and ambitious young singers can do by way of providing themselves with the practice that may be difficult to find otherwise. If we did it, young Americans can do it, too! The point is to try. It's a mistake to sit back and wait until a 'big' offer comes along, as until a 'big' producer offers to back up your abilities. Work up your own venture and have it ready to show those 'big' ones. Suppose, for a moment, that you yourself were a producer. Would you have more confidence in a young artist who came complaining of the difficulty in getting started, or in one who invited you to witness a polished (if modestly mounted!) performance and to judge for yourself of its worth? I think the answer is self-evident.

"The initiative the young artist can show in overcoming the obstacles to his career is, after all, part of his necessary equipment. And whether the problem is one of vocal technique or one of acquiring the necessary professional training, the best method is to find the line of greatest resistance and diminish the difficulties by doing something about it yourself!"



THE ORGAN THAT JUNK BUILT

Arthur Stopes, Aviation Mechanic of Philadelphia, made an organ out of two hundred and seventy beer cans, a few "hunks" of old wire, and other pieces of junk from phubal machines. The organ has a standard five-octave keyboard. When this was heard on the "Hobby Lobby" program on the radio, many musicians were surprised by the organ-like tone. Now it remains for someone to write an organ concerto on *Down Where the Würzburger Flows*.

"FORWARD MARCH WITH MUSIC"

## The Etude Musical Quiz

by Charles D. Perlee

THE CONSISTENT and intelligent listener of today knows almost as much about music as the average musician does. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instruction in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50; better average: 60; good: 70; excellent: 80 or higher.

1. No longer performing is this famous string quartet:

- A. Kolisch
- B. Budapest
- C. Fionzaley
- D. Pro Arte

2. A soprano who used to be a contralto is:

- A. Lily Pons
- B. Rita Hampton
- C. Maria Jeritza
- D. Elisabeth Rethberg

3. One of the following surnames belonged to two brothers, one a great tenor and the other a great basso:

- A. Williams
- B. Bishpan
- C. De Resaké
- D. Journet

4. A great English music critic is:

- A. Richard Aldrich
- B. Olin Downes
- C. Ernest Newman
- D. Philip Hale

5. One of the following is not in three-four time:

- A. Polka
- B. Waltz
- C. Mazurka
- D. Sarabande

6. In France the note and Key of C are also called:

- A. Do
- B. Un
- C. Ut
- D. Si

7. Double stopping is:

- A. Playing two organ stops at one time
- B. Term applied to the action of a musician who performs on more than one instrument; also known as "doubling in brass"
- C. Playing two or more notes at the same time on a stringed instrument
- D. A method of playing the tympani

8. The lute was:

- A. An early type of flute
- B. "Pipes of Pan"
- C. A stringed instrument
- D. A horn

9. The composer who later harmonized many of the old chorales of Martin Luther was:

- A. Bize
- B. Bach
- C. Gounod
- D. Brahms

#### ANSWERS

1. B  
2. C  
3. D  
4. C  
5. A  
6. C  
7. C  
8. C  
9. B

THE ETUDE

# The Goal of Church Music

A Conference with

J. Tertius Noble

Mos. Doc.

Eminent English-American Organist and Choral Director  
Retiring Musical Director of St. Thomas' Church, New York City

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

UPON ANNOUNCING his retirement as organist and musical director of St. Thomas' Church, in New York City, Dr. T. Tertius Noble makes it clear that he is not abandoning his life's work of music. "It is simply that, after sixty-two years in church music," Dr. Noble states, "I feel it is time to let go the reins so that I may devote my newly won leisure to the pleasure of composing. There are still some themes running through my old head!"

Dr. Noble assumed the directorship of St. Thomas' in 1913. He was the first to officiate at the great organ in the then-new edifice at Fifth Avenue and Fifty-third Street; and under his distinguished guidance, the musical services of St. Thomas' have developed into the most highly perfected, perhaps, of any Protestant church in the country. Prior to his coming to the United States, Dr. Noble served as chief organist of Ely Cathedral for five years, and of York Minster for fifteen years. The ETUDE has asked Dr. Noble to look back upon his rich experience and to select for discussion those points which he considers of most practical value to choral masters in developing the quality of their own groups.

"The purpose of church music is to stimulate a truly devotional attitude in the congregation; and this can be achieved only by creating a more than ordinary quality of beauty. The responsibility, of course, rests with the musical director. Part of his duties have to do with the organ, and we can touch lightly upon these, since it is to be taken for granted that the church organist 'knows his business.' A far greater responsibility is the one imposed by his charge of the choral groups. Whether these groups be large or small, whether the mechanical facilities at the director's command (such as acoustics, and so on) be good or bad, it is quite possible for him to create beautiful and inspiring singing. The point is, he must himself be fully aware of what he wants by way of singing quality, and he must know how to get it!"

#### Beauty of Tone First

"First, he must work for great beauty of tone. This can be developed only by the most careful and thorough groundwork. The nucleus of my own choir is the boys' group of forty voices, and it is with these youngsters that our training begins. St. Thomas' Church has the advantage of maintaining a choral school, founded in February, 1919, in which musical and academic studies are

carried on together—and I may here note a fact that gives me great pleasure: our boys rank higher in academic standards than those of other preparatory schools, thus proving that concentration on music study encourages exceptional alertness and discipline of mind. But to get back to our methods of training! The first step in the education of the young chorister is to provide him with a thorough knowledge of the background of music. Music is given as a major subject at St. Thomas' Choir School; just as it is at York Minster, and the forty boys are given elementary theory, just as they would be in any musical conservatory. Only upon such a groundwork can the actual choral work be built. If the boys are still worrying about recognizing key signatures, time indications, and intervals, they cannot be expected to render music effectively.

"For one hour each day, I work with the boys on voice production and singing. There is nothing mysterious about training the child voice—simply, it must be understood. The first essential is to treat it with absolute naturalness. Like the 'professional' care of the adult voice, the development of the child's singing must be based on freedom, ease of emission, and proper resonance. There should be nothing forced or unnatural about it. In this regard, I wish to make

Dr. T. Tertius Noble at the organ of the famous St. Thomas' Church on Fifth Avenue, New York City.

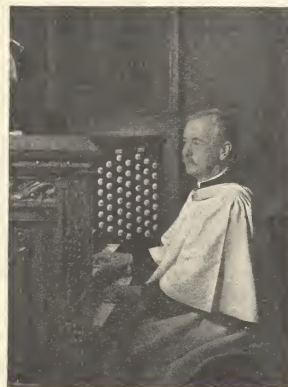


Photo by Charles James Fox

a special point of condemning the all-too-common practice of teaching the choral singers to hoot. By this I mean the production of white tones, based on an unnatural forward-pushing of the tone. Far too many choral masters waste time inculcating the utterly erroneous notion that the lips must be forced forward in an artificial way. This is poisonous! The lips should never be distorted out of their natural position and use. The singing of a real oo should contour the face no more than the natural pronunciation of the word 'you' does. And where the actual vowels of the words to be sung requires no oo at all, the sound should not be forced into them. The 'trick' (if trick it be!) is to control resonance completely and naturally, on every vowel, and according to the natural demands of each vowel. And only by a completely natural method of production can this complete control be achieved. When training the boys in the sound of oo, for example, I get them to sing scales down to the syllable *lu-tu-lu*, forming the vowel by the strike of the glottis and the rising of the tongue more than by the shape of the lips themselves.

#### Importance of Words

"Complete purity of voice production must lie behind every vowel and diphthong of the English language. Only in this way can the choir master build up a sound tonal quality which will later infuse and project the words to be sung. In church work, it is impossible to lay too great a stress upon the words. Here, music is merely the background for the proper emphasis and coloring of the words which carry the meaning of the service. Great care should be taken that every word is clearly enunciated, properly emphasized, and colored with the exact shade of meaning that the text requires. I like to call this word painting, and to contrast it with the mere utterance of words and music. Unless the words are made to mean something, the service becomes boring and the devotion-

al element is dissipated. Thus, good choral work requires (in addition to the sheerly musical elements of learning the notes and producing them) the greatest possible attention to natural and beautiful expression, and exquisite phrasing—which last is all too much neglected. To sum up, the choral director must never lose sight of the fact that the purpose of his work is to bring out the most devotional aspect of the music before him. That must be the supreme test of his work. To accomplish it, he must strive not for 'effects' but for the greatest possible beauty of tone and interpretation.

"It may happen that (Continued on Page 538)

#### ORGAN

"FORWARD MARCH WITH MUSIC"

AUGUST, 1943



# What Shall We Play in Our Woodwind Ensemble?

by Lawrence Taylor

*Due to the keen interest and enthusiasm evinced by readers of the articles contributed by Mr. Taylor in a few months ago, it will be a pleasure to present another series of articles by this well-known arranger and author of works for the woodwind ensemble. In the September issue of THE ETUDE, Mr. Taylor will offer a list of materials, representative of the various types of music playable by woodwind groups. With the opening of school just around the corner, such a list should prove of great value as a guide to the selection of material for woodwind ensembles.—EDITOR'S NOTE.*

IN OUR PREVIOUS DISCUSSION of the possibilities of the woodwind ensemble we have spoken of the choice of suitable materials for the group, and have insisted that an amazingly varied cross-section of the various types of music available can be successfully offered by the woodwind quintet.

While there can be no completely satisfactory substitute for actually "laboratorying" a composition—that is, playing it over and hearing it firsthand—nevertheless, there are certain features and usages which one can look for in a quintet score which will give a strong clue as to:

1. How the number is going to "sound"; and
2. Just how complete a grasp of quintet scoring the composer or arranger has at his command.

There are certain salient characteristics in woodwind quintet scoring that can be looked for and which can serve, as we have said, as an indication of the validity of the score. Every quintet score may be looked at as a success or a failure in orchestration, and we shall attempt here to set forth some of the usages and characteristic features of quintet writing that the music director, uninitiated in the intricacies of woodwind scoring, can use as a guide in selecting material that will "sound." For that is the main purpose of this article, to suggest ways and means of finding woodwind music that "sounds."

It is self-evident that the small chamber group, not being able to employ brilliant display of dynamics or percussive effects, nor majesty or grandeur on any large scale, must, therefore, rely upon artistic craftsmanship, skilled voice-leading, color, brilliancy, contrapuntal interest, and intellectual strength.

## Color

Color, to a very great extent, is one of the most valuable assets of the woodwind quintet. A skillful composer will make the most of this, using his instruments in all kinds of combinations; and not hesitating to drop down to two or even a single instrument playing, if that is the effect he wants. After all, color, in all its hues, is our main stock in trade with the mixed woodwind ensemble.

Look carefully, then, to see if the composer has made use of color to good advantage. One way to note this is to look for, yes, actually "look for"

empty spaces; that is, measures rest distributed at various times among all the instruments in the score. This is mentioned prominently at this point because there has been in the past a deplorable desire on the part of both uninitiated music directors and publishers to see every bar in a score "filled" . . . "something for each instrument to do" all the time. It may seem ridiculous to speak of an orchestration of only five instruments as being in danger of being "overpacked," but the fact is that a completely "solid," straight-up, and-down tutti use of the five instruments, from beginning to end of a quintet score, does not realize by half the true potentialities of the tone-color and variety offered by the woodwind quintet, composed as it is of five entirely different tone-colors.

(There are certainly worth-while exceptions to the above; for example, a several-voiced Bach Fugue or similar type of composition can successfully call for most of the instruments to be playing nearly all the time. Skillfully arranged for, registers for each instrument carefully worked upon, the woodwind quintet can offer quite a full, sonorous, organ-like tone when all five instruments are thus kept going together.)

## Key Parts

In looking over a quintet score, certain parts in particular may be looked at closely. Let us first examine the oboe part.

We have said in a previous article, which attempted to make suggestions on "scoring for quintet" (THE ETUDE for January, 1943), that the oboe seems to be the most characteristic single voice of the wind quintet; that it will often, by appear to dominate the ensemble. If this is so, can be made most effective by being used a bit sparingly; by which we mean that if the oboe is so prominent a voice, then it should be kept silent for several bars from time to time, thereby add-

ing greatly to the general effectiveness of the "ensemble blend" when it makes its reappearance in the score. This "looking in and out" of the ensemble on the part of the oboe is one of the most effective color devices of a good score. In plain language, "not too much of a good thing." It makes it more desirable when we have it.

Next we look at the bassoon part. How is the bassoon used in the score under examination? Has it been given a fair share of lyric—that is, melodic or "solo"—parts? Does it have any solo at all, or is it the "bass line" throughout the entire number? More often it will be an arranger rather than a composer of an original work who will use his bassoon so unimaginationatively. Often in arranging an eighteenth century dance form it will seem that only the bassoon is capable of taking over the original "basso continuo" line. Especially in the case of a *staccato* "Alberti bass." Yet even so, a conscientious arranger can often manage to ungroove the bassoon part, at least once in a while, to "free it" from its "basso perpetuo" and give it, occasionally, an inner, melodic part. And certainly once we have left the eighteenth century field, the bassoon has no right to be kept frozen onto the bass line from beginning to end. Its pleasing, rather-slender-quality upper register is just hogging to be used lyrically.

And then the horn part. Yes, what about the horn part; has some attempt been made to make the part interesting? Or is it, alas and alack, that bogy "traditional horn part"? True it is, that certain compositions require a daintiness and a delicate facility of technique that the horn cannot gracefully offer and which, therefore, must be left to the four other more agile and glib members of the quintet. Still, without assigning ridiculously florid or extravagant parts to the French horn, the instrument should have an interesting part.

## A Bit More About "Color"

A favorite device in woodwind writing is to toss themes back and forth from one instrument to another. This continual changing of tone-color is delightful and fascinating. However, to make it most effective, and to keep it from sounding disconnected and as though the quintet were about to "fall apart," occasionally a theme should be carefully dovetailed from one instrument to the next one that continues it.

As an example, often in quintet writing a scale will be taken all the way down from top to bottom. In order to connect this smoothly, so that the end of one instrument and the beginning of



another will not stick out, these instruments should be dovetailed or "chainedlinked" together, as shown in (a); not disconnected, as shown in (b) above. (Continued on Page 546)

**BAND AND ORCHESTRA**  
Edited by William O. Revelli

"FORWARD MARCH WITH MUSIC"

THE ETUDE

# Qualifications and Responsibilities of the Competent Instrumental Music Director

by William D. Revelli



WILLIAM D. REVELLI

MANY OF OUR PROMINENT and highly competent instrumental music educators are now in the Armed Forces of our country. They are being replaced by teachers with less training, experience, and understanding of the various responsibilities involved in the carrying out of the music program. Such a situation represents a challenge not only to the music program itself, but particularly to those who have taken over the reins during these critical times.

The school music program is in the hands of these teachers and its future will be determined to a marked degree by the results of their teachings. Therefore, it is not only their challenge, but also their opportunity.

Since this is true, an evaluation of the qualifications of our teaching personnel would seem both appropriate and interesting.

## The Competent Teacher

When we undertake to analyze the qualifications of the competent, instrumental school music teacher, we are likely to be quite astonished by the versatility required of those selecting this field of the teaching profession. Should the order of these qualifications, as presented by your editor, seem at first glance a bit illogical, he would suggest that the entire field of the teacher's responsibilities be given due consideration before attempting to arrive at a final decision of a fair evaluation.

## Desire for Teaching

The primary requisite of the competent teacher is a simple one. He must like to teach. Yet, is it not a fact that we have altogether too many individuals in the teaching field who are not sufficiently devoted to their profession? The successful teacher must and does have a genuine devotion for his work; he is enthusiastic, interested; he enjoys his students, associates, and work. His personality is such that the members of his musical units look forward to being in his presence. He is not only a teacher, but a friend and advisor of all in his classes.

While such a qualification might at first seem "easy to fill," experience has proven that many teachers fall in this requisite than in any other. All too few are truly devoted to their profession and are willing to make the sacrifices necessary to becoming a truly great teacher.

## Ability to Teach

The second qualification is that of ability to teach. One might like to teach, one might have a keen desire to enter the teaching field and yet not have the ability to teach. The teaching of music in our public schools is so complex and broad in its scope that its importance might easily be underestimated. Not only must we be equipped to teach, but we must be prepared to teach instrumental music, which involves, among many other responsibilities, a teaching knowledge of all of the band and orchestra instruments. Such a responsibility in itself is, of course, a tremendous one. Yet, no teacher of instrumental music in our schools can possibly achieve results of a higher standard than is his knowledge of the instruments he is teaching. To meet such qualifications takes several years of intensive study under competent teachers, and only a few teachers have faithfully undertaken the fulfillment of this responsibility. A good teacher has the faculty of properly diagnosing his students' weaknesses and faults, and likewise is adept in prescribing the proper remedies for the students' progress and advancement. Such ability might well be a gift, but in most cases it is the result of ex-

perience, active study, observation and devotion to one's profession. If more of our school instrumental teachers were equipped with a thorough and practical knowledge of all of the band and orchestra instruments and a better understanding of their individual peculiarities and characteristics, as well as their function in the band and orchestra, and if more teachers would acquaint themselves with the technical and tonal possibilities of these instruments, the standards of our school bands and orchestras would improve perceptibly within a few years. The average teacher is quite delinquent in regard to this qualification, and many holding master's degrees would fail

dismally if they were subjected to such a test. I can well recall my early teaching days when, studying with a noted teacher, I asked the question: "Is it really necessary for one to be able to perform upon the various instruments of the band and orchestra in order to be able to teach them satisfactorily?" His answer was: "It is quite impossible to acquire a technical proficiency upon so many instruments. Nevertheless, you will be a more efficient and successful teacher if you will learn to produce and play with a good musical tone, even elementary studies and selections upon the various instruments. Technique for teaching purposes, especially public school music, is relatively unimportant, but remember, you will always have the respect and admiration of your students if you can produce a tone of fine quality upon the instrument you are teaching." Then he continued, "You can tell a person how a rose looks. You may describe its color, its petals, shape, size; but remember, you can never describe its fragrance!"

It is our responsibility and we must see to it that we are proficient upon each instrument to the extent that we can do more than talk about it. Incidentally, that is my primary objective in the music-education training program as it is conducted to-day. Can we not devote more time to the learning of music and eliminate just a wee bit of the tremendous amount of talking that we do about it? Which brings me to the third qualification of a competent teacher.

## Musicianship

Perhaps you are somewhat amazed and slightly disappointed in my placing musicianship as the third of our qualifications rather than as the first. While musicianship is of extreme importance, it is of no value in the music-teaching profession unless it is preceded by one's desire and ability to teach. We must admit that many fine performers and thoroughly educated musicians are failures as teachers. In the professional-performance field, musicianship would undoubtedly be given first consideration; but in the public school field, teaching is the primary factor. I do not intend to suggest that music educators shall not be capable musicians; in fact, I have already stated that they must spend more time

**BAND, ORCHESTRA  
and CHORUS**

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"FORWARD MARCH WITH MUSIC"

AUGUST, 1943



in acquiring musicianship and in becoming better performers. However, many of our finest teachers of school music could not meet the proficiency requirements of a major symphony orchestra. Neither could the symphony orchestra musician qualify as an instructor of the junior high school music program. In one instance emphasis has been placed upon performance and the acquiring of technical skills, whereas in the other, stress has been placed in teaching techniques and the acquisition of a broad, general musical background.

Nevertheless, the school music teacher, in most instances, does not have adequate playing ability upon the instrument which is supposed to be his major. Therefore, his musicianship is as good as sound as it would be with a more complete major instrument proficiency. As a result of this lack of musicianship he is seriously handicapped when attempting to conduct the more serious and profound musical works. He may be a perfectly splendid teacher up to a certain level, and then, due to the lack of musicianship, he is unable to go beyond that level of achievement. This situation exists in many schools, and until it is corrected our school bands and orchestras cannot raise their present musical standards.

The responsibility of correcting this situation lies first with the student in acquiring a greater degree of proficiency during his high school days, so that he will be a better musician when entering college. Next, our college and university schools of music must place more emphasis on the student's musicianship, more rigid entrance requirements and training during the student's term in college. More attention must be placed upon the caliber of *musician-teacher*, rather than upon *teacher*. Last you are of the opinion that we tend to overemphasize musicianship in our teacher training, to the sacrifice of the many other phases of the program, we mention qualification number four at this time.

#### General Music and Academic Education

The successful music educator must be well educated, not only in the field of music, but in liberal arts as well. He must be able to meet the public grade school and he must have the personality, tact, and dignity to work with his associates cooperatively. He must attempt daily to improve his status as a musician and teacher. He must rise above the position he is holding. He must continue to study important musical scores, conducting, arranging, and interpretation. He must seek new and progressive means of improving his teaching techniques and the presentation of his subject matter. He must not overlook the necessity for taking care of the many details which are a part of the organizational and administrative duties of the successful teacher and conductor. These details are the "Grenlins" of the teacher's schedule and in many instances are "extra-curricular." Finally, he must continually endeavor to develop his capacities, so as to be a better teacher and musician tomorrow than he is to-day.

## Musical Bingo

by Helen C. Rockefeller

MUSICAL BINGO is an excellent game for music students to play at a party. Each player is given a card on which is drawn a staff with a key signature. Each card must bear a different signature, preferably in the major keys, although minor keys may be used. For young children, who may not be familiar with the more difficult keys, it would be best to mark most of the cards in keys of not more than two or three sharps or flats.

One player is selected as a "Caller" and given a box containing small cardboard disks. Each disk is inscribed with one tone of the scale: A-sharp, B, G-flat, B-sharp, and so on. As the caller calls a tone, each player marks his staff with that tone if it is in the key of his signature. A player with a signature of B-flat could not use G-sharp or E. The first player to complete a scale wins the game. The players may use either notes or letter names to mark their staffs. The caller should place the disks already called in chromatic order, so that the complete scale may be easily checked. For this form of the game you need prepare only twenty-one disks, A-flat, A, A-sharp, B-flat, B, B-sharp, and so on. If you should use the minor scales, you may be sure to include the I-double sharp and the C-double sharp which are necessary to the keys of G-sharp minor and D-sharp minor.

Disks called, and arranged in chromatic order: A-flat, A, B, C-sharp, D-flat, D, D-sharp, E, F, F-sharp, G.

The same game may be played with time signatures. The disks are marked with units of time: a dotted eighth, quarter note, half note, sixteenth rest, whole note, and so on. The first player completing four bars of notes and rests in his signature is the winner. No player can place a note or rest in the second bar until the first bar has been completed. Therefore, a player with a signature of 4/4, having a first bar containing a quarter note, an eighth note, a quarter rest, and a dotted eighth note, would need an eighth note and a six-

teenth, or three sixteenths, or their equivalent in rests, before he could go on to the next bar. This is necessary to have several disks of each unit of time, so that there will be a repetition of units needed to complete four bars. Here again it would be wise to choose the simpler forms of rhythm for younger students.

For an advanced group, this game may be made most exciting by combining tone and time. Select two callers, and have the players' cards marked with both key and time signatures. Have the callers draw a disk from each group, and call both together. Thus you might draw G-sharp, quarter note. Anyone who can use G-sharp, quarter note, puts it on his staff. The first player to complete four bars of music wins the privilege of playing his "masterpiece." Here, too, you must apply the rule of completing one bar before going on to another, and it will be necessary to have several disks of each letter name and time value. Naturally, the music made in this way is apt to be weird, but this only adds to the fun.

## "Missed Notes"

by Esther Dixon

ONE TEACHER, in order to check on each pupil's mistakes, made out a list of the ten most common mistakes made by her pupils. Through careful observation she found that by far the most common mistake was that of missed notes. To correct this, she made a study of her teaching methods.

Sight-reading and harmony were made a regular routine of each lesson. Most of the time in listening to, rather than just seeing, music. Eyes were tested and glasses suggested, if spent.

Inquiry was made into practice habits. For instance, it was found that one little girl, nine years of age, had always stood up while practicing; several had been working with insufficient light and needed piano lamps; a few lacked vitamins for good eyesight; and one had been doing her practicing in the front room, where mother entertained guests and brother had the radio on.

But the two main things needed for correction seemed to be the training of the ear to hear accurately, and concentration of the mind to think clearly a few measures ahead.

## Even George III knew

A READER OF THIS STUDE has recently come across a paragraph in *The Etude* for December 1884 in which it is indicated that the helpful employment of music in industry was known as far back as the days of George III, who reigned in England from 1738 to 1820, and who until 1776 was King of what is now the United States. This little paragraph is significant.

"The effect of music on the senses was oddly and wonderfully verified during the mourning for the Duke of Cumberland, uncle of George III. A tailor had a great number of black suits which were to be finished in a very short space of time. Among the workmen there was a fellow who was always singing. Rule, fiddle, and the rest of the journeymen joined in the chorus. The tailor made his observations, and found that the slow time of the tune retarded the work; in consequence, he engaged a blind fiddler, and, placing him near the workshop, made him play constantly a lively tune of *Nancy Dawson*. The design had the desired effect; the tailor's elbows moved obedient to the melody and the clothes were sent home within the prescribed period."

TEAMWORK IS FUN—anyone who has played on a football or basketball team, who has been a member of a Red Cross unit, or who is one of the crew of a Flying Fortress knows the satisfaction and exhilaration that come from smooth and successful teamwork.

Enjoyment of group activities is, indeed, inherent in the American nature—the columns of any daily newspaper will testify to this. That the love of teamwork extends to music is evident from the marked increase in the number of student and amateur orchestras and chamber music groups during the decade prior to the war. Such interest in ensemble playing augurs well for the future of music in America, for experienced musicians agree that there is no better or surer means of developing musical understanding and good taste than the study of ensemble music under intelligent direction.

For string players, the string quartet is naturally the most perfect and sensitive medium for ensemble playing. Not far behind it, however, either in musical value or in recreational enjoyment, is the string orchestra. Combining the qualities of both orchestra and chamber music playing, the string orchestra is the ideal training medium for those many students who lack the technique or the confidence essential to quartet playing; and also for those, more advanced, whose understanding of ensemble music is still to be developed. Such players generally shy away from the personal responsibility of a string quartet part, but welcome the anonymity of an orchestra as giving them a chance to enjoy ensemble playing without self-consciousness.

The young player's ambition may be to enter a symphony orchestra; nevertheless, a string orchestra is the best place for him to get his early training. Here he can learn more easily the total resources of his instrument; he is not in competition with an enthusiastic group of trumpet and trombone players, and so is not unduly tempted to force his tone when by no means fit, he can hear himself—which is by no means a good thing in a symphony orchestra. He learns the technique of following a conductor's stick, and, by being in close contact with the conductor, acquires rapidly the habit of precision; finally—but certainly not least important—he learns how to read at sight. Experience has proved that a few years spent in a good string group will better prepare a young player for a post in a symphony orchestra than the same length of time spent in a student symphony.

#### An Adequate Number

Some people have a notion that string orchestras are "easy music." Much of it is, of course, fairly simple from a technical point of view; on the other hand, a great deal of it is as difficult, in technique and rhythm, as many of the standard symphonies. For example, such works as the Tchaikowsky *Serenade*, the "Verklärte Nacht" of Schoenberg, and the *Prelude and Scherzo* of Shostakovich call for a high degree of technical attainment.

Another point in favor of the string orchestra as a training medium is the matter of size. A symphonic orchestra of less than forty-five players is severely limited in the music it can satisfactorily perform. Anyone who has experienced a rehearsal of a symphony work by a group lacking half the necessary wind instruments is not likely ever to forget it! On the other hand, a string orchestra of fifteen or sixteen players can

# Developing the String Orchestra

by

Harold Berkley

give a thoroughly acceptable performance of almost any seventeenth or eighteenth century work, and of many more modern scores; while a well-balanced ensemble of thirty or forty players is entirely adequate for any composition in the string orchestra literature—even for the massive tonal effects called for in such scores as the Vaughan Williams "Fantasy" or a Theme by Thomas Tallis and the "Concerto Grosso" by Ernest Bloch. Fifty players should be considered the limit of size for a string orchestra—a group larger than this becomes unwieldy, and is incapable of the subtle effects necessary for a colorful performance.

When organizing a string group, the conductor is likely to face a shortage of viola players. If this is the case, he must try to induce some of the violinists to take up viola playing—he may have to explain, with angelic patience, that there is nothing degrading in playing viola and that it does not imply any shortcomings as a violinist. If no viola players are immediately available, there are many excellent arrangements obtainable which call for a third violin section in place of violas. However, a viola section must be developed if the wealth of the string orchestra literature is to be tapped.

Generally speaking, it is advisable not to confine a string orchestra to students only. Any available amateurs should be invited to join; they have probably played a good deal of chamber music and their additional musical experience will be valuable to the younger players even if their technical ability is not of the highest. Many amateurs profess a dislike for "orchestra playing"; nevertheless, most of them thoroughly enjoy a well-directed string group, for they find that the required style of playing closely approximates that of chamber music.

The conductor of a string ensemble must be a string player—preferably a violinist—who has a wide knowledge of the technical resources of the string instruments, and particularly of the means by which various tone colors are produced. Lacking the contrasting qualities of the wind choirs, a string orchestra must be trained to utilize, to the utmost the color possibilities of the string

tone—and they are many and varied. If tonal resources are imaginatively worked out, and the program well chosen, a string orchestra concert can be an event of absorbing musical interest.

Before starting rehearsals, the conductor should hold auditions to determine the technical and tonal qualities of the players, and seat them accordingly—endeavoring to equalize as nearly as possible the balance between first and second violins. To secure a good balance it may be necessary to have more seconds than firsts; even so, not all the strong players should be seated in the first violin section—some must be used to reinforce, and lend confidence to, the usually less-experienced second violins. Some tact and diplomacy on the part of the conductor may be necessary to accomplish this, for there are players who have somehow acquired the idea that it beneath their dignity to play second violin. The incident comes to mind of the gentleman who, after saying that he would like to play in the orchestra, was asked by the conductor, "What position would you like? I am a first violinist," he replied. Usually, however, the sincere musician is quite willing to play second violin, if he realizes that by doing so he contributes to the greater success of the orchestra.

Many solos occur in the string orchestra literature, and the concertmaster, the leading second violin, and the first violoncello must be carefully chosen for their ability to handle them. Tone quality and musical experience, as much as technical advancement, must be in the conductor's mind when he is selecting players for these positions. A satisfying performance of a Handel concerto grosso, for example, depends very largely on the beauty of tone and authority of style with which the solos are played.

Pure intonation and rhythmic precision being the first essentials of good concerted playing, these qualities should be the conductor's sole aim during the early rehearsals of a newly organized ensemble. During the most critical rehearsal time for the first few weeks should be spent on fairly simple seventeenth and eighteenth century music, such as the overtures and suites of Purcell, the concerti grossi of Corelli and Vivaldi, or the symphonies of William Boyce. Excellent study material and effective concert numbers are to be found in the concerti grosso of the "Sinfonia in C major" by C. P. E. Bach. In the modern vein, the "Serenade in E minor" by Elgar and the "Brook Green Suite" by Holst will be found interesting and not too difficult.

#### Always One Eye on the Conductor

Apart from accuracy of intonation, the conductor's chief difficulty at first will be to get the players to watch his baton. Both humorously and seriously he should continually remind the orchestra of the necessity for watching his every motion—making sure (at least until a fair degree of rhythmic precision has been attained) that his beat is simple, clear, and decisive. It is a good idea to play an occasional little joke on the orchestra. The conductor may, without warning, suddenly suspend a beat in the air—not giving it when it is expected. Many players will come tumbling on to the next note—to the confusion of the culprits of the amusement of the watchful conductor.

Works most effectively after a short rest or a sustained note. Another possibility is to make a sudden *ritenuto* where (Continued on Page 540)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

AUGUST, 1943

"FORWARD MARCH WITH MUSIC"

Just whistle a bit if the day be dark,  
And the sky be overcast;

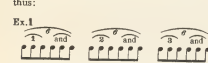
If you be the voice of the piping lar,  
Why, pipe your own small blast.

—Paul Laurence Dunbar



## What Is a Sextuplet?

Q. I enjoy reading your page in *The Ensign* and I hope you will be able to settle a problem in rhythm for me. In *The Ensign* for November, 1942 there appears a *Toccata* by L. Farnam and on the second page where the time changes to 3/2 I played it thus:



This gives the effect of two triplets to each group of six. A friend of mine said it should be played like this:



Now it can be played smoothly either way, but to me the accent is different and the first way preferable. Which is correct? Can you give me any information about F. Leon Percephe? He composed *Lift Your Glad Voices*, an Easter anthem published by Maxwell Music Company, but I have not been able to find out anything at all about him. I would appreciate any help you can give me.—Miss F. E.

A. A triplet (or sextuplet or septuplet) is a group of six notes having the arithmetical value of four of the same kind; for example, six eighth notes marked with a small figure six having the time of four eighth notes. In this respect it is like the triplet, which is a group of three notes played or sung in the time ordinarily given to two of the same value; or the quadruplet or the quintuplet. In actual performance the sextuplet is different from most of the other irregular note-groups in that it may be accented in several different ways, whereas the others are ordinarily performed alike in each group has but a single accent, this falling on the first note.

The sextuplet may be performed in any one of three different ways, depending on the rhythmic structure and the "feel" of the rest of the composition. It may have just one accent, in which case it goes one-two-three-four-five-six; or it may have two accents, in which case it is actually a double triplet—one-two-three-four-five-six; or it may have three accents, in which case it is actually a triple triplet—one-two-three-four-five-six.

My impression is that the first type is most common, and some reference books cite only the interpretation with a single accent. The composition you refer to, however, is clearly meant to be interpreted in the second way mentioned above, and if you will examine the notation closely you will find that the way the first sextuplet in the right-hand part is written indicates plainly that the composer had in mind the "feeling" of a pair of triplets. Of course, there is no way of expressing this feeling by making the first and fourth "counts" of the sextuplet louder because it is not possible to produce a dynamic accent on the organ. But if you will play just the right-hand sextuplets on the piano, leaving out all the other parts, you will feel the accents as I have explained them. In fact, you may even go a step farther and decide that the first sextuplet is like a pair of triplets, with a slight accent on the first note of the first triplet and a still lighter accent on the first note of the second; or that the next five sextuplets are

## Questions and Answers

## A Music Information Service

Conducted by

Karl W. Gehrke

Mus. Doc.

Professor Emeritus  
Oberlin CollegeMusic Editor, Webster's New  
International Dictionary

like my first type, having only a single accent; and that in the third measure you have the feel of a pair of triplets again. At any rate you were right and your friend was wrong—which ought to make you feel good!

2. I cannot find this name in any of my reference books. Perhaps some of our readers can tell us about him. The Maxwell Music Company was merged some years ago with the Theodore Presser Co., but there seems to be no information available about this composer.

## Organist vs. Congregation

Q. I am an organist in a church in a small town. We have no choir or leader. Having studied organ for several years and having been trained to play the music correctly, I am puzzled as to whether to play the correct time as it is written or to follow the rest of the congregation in the congregation. These singers not always singing the correct rhythm and especially not holding the final tone at the end of the time to its full length. Any suggestions as to what I might do to improve the music in such a church would be gratefully received.—Mrs. D. D. M.

A. Your problem is a common one and its solution is by no means easy. In general, the volunteer organist who has no choir or leader backing him up, plays the hymn tunes as nearly as possible according to the notation; but if there is a strong voice in the congregation which sings the following phrase ahead of time, this voice usually compels the rest of the singers so that they too "jump the gun" and start ahead of time. This usually makes the organist furious, and sometimes he vents his anger by delaying the next phrase until the time has come for attacking it. But this merely jumbles things up and makes the musical effect still worse, and in the end the organist is no better off, for it is his job to see that the music adds as much as atmosphere to the dignity and the religious atmosphere of the service. In general, therefore, my advice is that you attempt to play the rhythm as correctly as possible, but that if the majority of the organists, you had better go along with them. There are, however, several situations and if you can do better the patiently and consistently you may be able in the course of several months to bring about decided improvement in the

1. In the first place, make certain that you choose the correct tempo for each hymn tune. Get a list of the hymns from the minister the day before and study

each one carefully. Read the words aloud and determine their mood. Play the music several times at different tempos and decide on a definite tempo that seems to you to fit both the mood of the words and the character of the music. When the hymn is announced, play it entirely through at exactly the right tempo, holding the final tone of each phrase its full length, thus providing a suitable model for the singers to follow when their turn comes.

2. Ask the minister to make an appointment with you for a conference on the musical situation. Tell him your problems; ask his cooperation. Possibly you may both wax so enthusiastic that you will decide to inaugurate a campaign for organizing a volunteer choir. This is actually the best way to combat your difficulty, and one aggressive minister bring a choir to birth in almost any church. It need not be a large choir, but it must be composed of people who attend church regularly and are interested in it. In your conference with the minister decide on a campaign for a choir, get him named a dignified but enthusiastic Sunday service. Now persuade a small committee to come together to plan some

social occasion to which all persons in the church who sing at all are invited. Have this committee sound out the various persons who might be in the church as to the most convenient time for holding choir rehearsals, have someone write a news item for the local paper, ask the young people of high school age for advice and help, and let all the committee members "talk it up" on every possible occasion. At the first choir rehearsal work on the singing of hymns—only the ones for the next Sunday, of course. Let the minister choose these carefully. Let both quality and variety, and let the organists study them before the choir meeting. Let the rehearsal begin on time, even if all the singers are not present, and let it close at the end of about fifty minutes. Let the list of hymns include one new one, possibly selected by the organist, and let this one be sung by the choir alone at the church service. I could say much to help you get started.

3. Persuade the minister to allow you to have ten minutes every other Sunday during which you may have the entire congregation practice singing some hymn—either a new one or else an old one that they do not sing well. During this period the organist has entire charge of affairs but he must feel like asking the minister to read the words aloud to the congregation. If this is to be done, have him read just the first verse and then let the congregation practice this. Now let him read the second verse and see whether it needs a different interpretation; and so on. If the singers make a mistake of any kind the organist stops, explains pleasantly what was wrong, and explains the correct way to sing. Don't scold; ask them to do it again. Don't scold; but be firm in your insistence that they sing correctly.

Perhaps you are thinking by now that all this is too much trouble. If so, I merely shrug my shoulders and tell you that anything that is worth having has to be worked for—you can't get something for nothing. But good church music is so satisfying that it is well worth all the trouble it takes, and I hope you may feel like putting at least some of my suggestions into practice.

## How Many Chords?

Q. 1. How many chords can be formed on any one note?  
2. I have some knowledge of chords but cannot remember the term minor triad. Can you recommend a good text for me to study?—Mrs. A. W.

A. 1. If you define a chord merely as a triad there are only three, but commonly used triads: major, minor, diminished, and augmented.



Chords of the 7th and 9th are common, however, and even chords of the 11th and 13th are sometimes found. These are all capable of being made in a large number of chromatic variations, thereby making the number of possible chords on one note almost

2. "Harmony for Ear, Eye, and Keyboard" by A. E. Heacock would be a practical text for you. This book may be secured through the publishers of *The Ensign*. It is a very good book, and I would recommend that you try to find a teacher to guide you.

## Discovering the Soft Pedal

## The Real Significance of "Una Corda" and "Con Sordino"

by Jacob Eisenberg

Jacob Eisenberg was born in Altoon, Illinois, February 19, 1894, and is very largely an autodidact, although he has had a wide and busy experience in many musical fields. Among his numerous musical works are "The Pianist" (D. Appleton-Century Co.), "Weight and Relaxation in Piano Playing," "Natural Techniques in Piano Mastery," and "The New Sonata." Mr. Eisenberg served two years in the U. S. Marines during the First World War.—Ensign's Note.

WHEN PIANOS were made with two strings to each tone, the pedal at the left—commonly called the soft pedal—shifted the hammer action and keys to the right sufficiently to cause the hammers to strike but one of their respective strings to produce softer tones. It was but natural to indicate such a change in tone volume by the term *una corda*, the Italian way of saying *one string*. The term is still employed when softer tones are desired in spite of the fact that the modern grand piano is made with three strings to each tone in the treble, two strings each for the tones in the high bass, and one string for each of the low bass tones.

The soft pedal action for the upright, or more modern spinet models, is different in that the *una corda* pedal raises the hammer action, causing the hammers to strike from a point closer, ending in a stroke against the strings with lesser force, and a correspondingly reduced quantity of tone.

The *una corda* pedal is of great importance to an artist's performance:

- It adds a whole range of dynamic tone colors to the pianist's palette;
- It equalizes the powers of the long bass and short treble strings;
- When used with the beautifying (damper or loud) pedal it softens and mellows the bass tones and strengthens the treble tones;
- It makes possible many intriguing illusory effects.

The *una corda* pedal is basically no more a soft pedal than the one at the right is basically a loud pedal. Of course, it does make for softer tones. In fact, it adds a whole range of tone colors between the softest *pianissimo* (*pp*) possible without the *una corda* pedal and the softest *pianississimo* (*ppp*) possible with its employment.

Lift the top of the grand piano, or regulate the position of the front board of the upright, leaving the strings to open view. Now observe that the highest treble C string is about three inches in length while the lowest C string is about two hundred and fifty-six inches or twenty-four feet in length.

Since it is impossible to have a piano capable of sustaining a twenty-four-foot string, the excess length is wound around itself. Thus is the mystery of the wound strings of the bass cleared away. For all tone-making purposes, however, the

When used with the beautifying (damper or loud) pedal, the *una corda* pedal functions in making possible mellow and brilliant tones at one and the same time with the same piano. Observe the excerpt from *Berceuse* by Tjijnsky:



- E smpre una corda* at the beginning of the music directs that the left foot depress the *una corda* pedal and keep it down while the right foot employs the beautifying (damper or loud) pedal as indicated by the pedal line.
- The dynamic indication for the bass is *pianissimo* (*pp*) which directs a soft, gentle finger stroke throughout the length of the excerpt which, if properly applied, will result in the creation of resonantly mellow tones of soft dynamic color, even in its gentle *crescendos* and *diminuendos*.
- The treble, beginning with the third measure *meno* or *mezzo piano* (*mp*), sounded with rather sharp and determined finger strokes will result in resonantly brilliant tones even in their *mezzo piano*, dynamic softness.

Thus do we have a fine example of the *una corda* pedal softening the tones of the bass and mellowing their sonority at the same time; while the sympathetic vibrations of those same bass strings enrich the sonority and brilliance of the melody treble tones.

Telegraph poles appear to the eye close together when peering through the window of a fast moving train: the faster the train moves the closer together do the poles appear. Thus, do we see what we think we see. Similarly, do we hear what we think we hear, and so enjoy the experience of aural illusions—thinking a passage is of greater tone volume when actually it is faster and the tones blurred. Observe the example in Measures 29 to 42 of the *Adagio* of Beethoven's "Moonlight Sonata." (Due to lack of space it is possible to show here only Measures 29 to 32.)



- E smpre una corda* at the head of the music is self-explanatory. It directs that
- The upper treble strings are not set with dampers. These shorter strings are, therefore, strengthened by the sympathetic vibrations of the other damper-free treble strings.



the pedal at the left be kept down continuously until its release is directed by the term *tre corda* in Measure 35.

b. While the *una corda* pedal is depressed, the right foot simultaneously engages the beautifying (damper or loud) pedal as directed by the pedal line.

c. The dynamic power and shading of each phrase is guided by the tone volume indicated as *pp* for one voice and *mp* for the other, though played by the fingers of the same hand, while the *crescendos* and *diminuendos* of each phrase are recognized.

d. Between the small staves (staves) are long *crescendos* and *diminuendos*—*fluctuating crescendos* and *fluctuating diminuendos*. These indicate the general trend of the tone volume, such as *crescendos* and *diminuendos* following in alternation with ever-increasing intensity to a great *fff* (*fortississimo*) in Measures 39-40.

e. *Poco accel.* and *rit.* repeat in continuous alternation from Measure 32 to Measure 40.

f. Measures 39-40 are taken with a single depression of the beautifying (damper or loud) pedal while the *una corda* pedal is released.

Putting it all together we have a splendid example of an aural illusion in which thunderous power is drawn from the instrument because the ear was made to hear what it thinks it hears—a slow and ever-increasing *accelerando*, increasing tone power in fluctuation, starting *pp*, a prolonged depression of the beautifying (damper or loud) pedal, causing a decidedly blurred tonal effect. The three directions functioning in simultaneous combination make possible the effects of a desirable aural illusion.

## Making the Most of a Few Minutes

by Blanche W. Lathrop

A STUDENT of the piano who had been absent from the instrument for some time found, on his return, that he had become very rusty in his playing. As his practice periods were limited, he decided that the best plan would be to practice each day a small section of certain pieces, choosing those which would benefit him most in his present grade of study. Each of the pieces selected and practiced was of a different character, tempo, and key. Thus Sinding's *Rustle of Spring* was followed by Chopin's *Waltz in C-sharp minor*; then Rubinstein's *Kamennoi-Ostrov* in the original key of F-sharp; Godard's *Valse Chromatique*, followed by Haydn's *Gypsy Rondo*, and so on.

The small portion which was allotted to his study time was practiced slowly and carefully with separate hands, great attention being paid to exactness, touch, expression, and phrasing. One week of practice was given to each of these sections. When the entire piece was completed, it was laid aside. As a little more leisure came to the student, he was able to prolong his practice. Going back, and playing the first pieces studied, as well as others not included in his selections, he found it gratifying to witness all-round improvement in his execution.

## The Choice of a Teacher

by Arthur Olaf Andersen

THE CHOICE of a teacher is important. In these days teacher-training has reached a high degree of attainment, especially in the colleges and universities throughout the country. Child psychology has entered into the work to a wide extent, and supervised teaching has helped immensely to prepare the younger teachers for their approach to instructional work. The parent cannot go far wrong in sending her child to such a well-trained exponent of instrumental pedagogy.

The coincidence of temperamental disagreement between teacher and student is less likely to be noticeable now than it was twenty years ago. This is because the well-trained instructor takes the differences in personality into a consideration in his work in psychology and meets the issue with a more complete understanding than before.

When a parent sends a child to a high school instrumental class for instruction, he can feel assured that the work offered will be on a high

level and that results, more or less, will be dependent upon the student himself rather than upon the teacher.

In regard to piano instruction, many schools now have a certified list of teachers with whom it would be safe to have one's youngster study. These teachers are chosen for their training, background, and their proved ability as pedagogues.

The independent teacher who is not connected with any public school or conservatory is found in all neighborhoods and usually is a well-trained pianist, conscientious, generous with his time, and with project work ever in mind. Such a teacher can be depended upon to give as satisfactory instruction as any other musician.

When your son or daughter wishes to take up the study of a musical instrument, give a bit of thought and consideration to the points enumerated. These are all important in arriving at the necessary conclusions which must be considered in fairness to yourself, your offspring, and the teacher with whom you entrust the work.

## What the Accompanist Ought to Know

by G. B. Lombardi

AN ACCOMPANIST acquires his ability through accompanying.

There are countless pianists who think that they may turn themselves into accompanists instantly without specific experience in the field. Usually they make a ridiculous display of their incompetence.

The good accompanist supports the singer. The accompanist who subordinates himself to the soloist and literally runs after him like a puppy dog is rarely successful.

The accompanist requires a peculiar kind of alertness. He must even be ready to cover up mistakes made by the artist.

The accompanist is really a conductor at the

keyboard. He must be a splendid reader, an able harmonist, capable of transposing almost any composition to any key at sight, and he should have a good working knowledge of English, French, Italian, and German. The accompanist who has studied Latin has an insight to Italian, Spanish and French.

Of imperative importance is rapid sight-reading, accurate tempo, and the ability to throw oneself into the mood of the soloist.

The idea that the mediocre musical parasites, who have failed as soloists, have the right to fall back upon accompanying as a kind of financial crutch is rapidly passing.

Accompanists are both born and made.



DO THEY LIKE MUSIC?

Ten thousand men in the Army Air Force Technical Training Command at Keesler Field, Mississippi, hear Andre Kostelanetz conduct their Concert Ensemble in music from Tchaikovsky and Chopin, to tunes by Cole Porter.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

THIS IS THE STORY of a movement that started in a little brick school house at the corner of Grand Avenue and Eighth Street, Los Angeles, California, in the fall of 1907, and grew into a nationwide educational institution.

At this time Miss Jennie L. Jones, a teacher in the above mentioned school, and, incidentally, a clarinet player, conceived the idea of assembling all children of the school who played musical instruments and forming them into an orchestra. It had been a custom to have the children perform marching exercises to the music of a piano, and Miss Jones' original thought probably was that an orchestra would give a more substantial rhythmic background for these drills.

In organizing this modest group, Miss Jones could not possibly have realized the momentous future it was to presage; but it is a singularly prophetic fact that, included in its personnel was a little boy of serious mien, who played a small violoncello with unusual aptitude, and who was to achieve national fame in later years. His name, now known throughout the entire musical world, is Alfred Wallenstein.

The orchestra soon became very popular and was called upon frequently to play at entertainments, both in and out of school hours. Eventually, orchestras appeared in two or three other schools. The idea grew in popularity, but few of the schools were fortunate enough to have a teacher possessing even a meager knowledge of instrumentation.

### An Important Step

In 1910 the Board of Education, to meet the increasing urge for school orchestras, requested Miss Jones to resign her position as school teacher and accept the more important post of supervisor of all city school instrumental groups. Her newly imposed duties consisted in visiting the different schools, forming orchestras wherever the musical personnel warranted, and selecting suitable music.

These were busy days for Miss Jones. The wide scope of her work made it impossible for her to visit each orchestra oftener than once a month, the intervening weekly rehearsals being conducted by the best qualified teacher of each school.

As far as can be ascertained, this was the first organization of its kind in the United States, so to Miss Jones must go the credit of starting a movement that has undoubtedly spread to all parts of the country, the future possibilities of

which, for the present, can only be conjectured.

It had been the custom to hold "Concluding Exercises" for the eighth grade graduates of the combined schools of the city in the auditorium of one of the high schools. What could be more fitting, then, than to have a combined orchestra of eighth grade students play at these exercises? This plan was first put into effect February 1, 1911, with an orchestra of about seventy-five players, and thereafter the orchestra became a regular feature of this ceremony.

For two years Miss Jones carried on alone. Then, as the work grew in volume, assistant supervisors were appointed one by one until the department finally reached a total of six.

A few years later the segregation of the seventh, eighth, and ninth grades and the establishment of these grades as junior high schools, left Miss Jones and her assistants with only the sixth and lower grades from which to draw musical material. While this seemed for a time to constitute a serious handicap, it soon evolved that children of that age were quite as capable musically as the seventh and eighth graders.

### A New Orchestra Develops

By 1918 the enrollment of young orchestra students had reached such a high total that it was impossible to assemble this group in its entirety. Out of this exigency was born what has

become known as the "Los Angeles Junior Orchestra." Two or three players were picked from each of the city schools and assembled for rehearsals. After several weeks of preparation a concert was given. To meet expense it was found expedient to make a slight admission charge of ten cents, the children themselves taking care of the greater part of the seat sale to parents and friends.

A balanced instrumentation was, of course, never possible, as there was always a predominance of violins, a scarcity of woodwinds, and almost a complete absence of certain instruments, such as English horn, bassoon, or even string bass. Again, time did not permit the consideration of really finished work, since the personnel of the orchestra changed at least fifty percent every term. Nevertheless, the concerts have improved steadily in this respect. The prime object always has been to acquaint the children with the practical function of their instruments in combining and blending with others, the acquiring of a sense of ensemble, so essential to any kind of group work, and the ability to assimilate the silent, potent language of the baton.

In conjunction with the work in the school orchestras, the children always have been advised and urged to attend the Young People's Symphony Concerts, and at one period a limited number were permitted (Continued on Page 544)



JUNIOR ORCHESTRA—Three hundred fourteen boys and girls representing the elementary school orchestras of Los Angeles

"FORWARD MARCH WITH MUSIC"







# DANSE EROTIQUE

The word erotique (English "erotic") refers to love, and this piece must be played caressingly with as smooth a legato line within each phrase as possible. There must be a well administered rubato throughout. The work has the longing nostalgia of such a fine theme as the old Viennese folksong, "St. Stephen's Tower," made popular by Fritz Kreisler under the name of *The Old Rejoice*: Grado 5.

Allegro moderato M.M. ♩ = 144

JEAN BEGHON

ten.  
mf con amore

cédez rit. mf a tempo

mp schers. l.h. mf

cédez rit. mf a tempo

f cédez mp schers. l.h.

to Coda

5 Più mosso  
f appassionato  
meno mosso languendo  
f a tempo

meno mf dim. rit. p f a tempo meno mf

f a tempo meno mosso dim. rit. p

Scherzando  
CODA  
p rit. poco a tempo  
crescendo.  
f p rit.

poco a tempo cresc. mf poco a poco accelerando e crescendo

mf cresc. ff allarg. sf



## THE FOREST BROOK

Grade 2-3.

HAROLD WANSBOROUGH

Moderato M. M. ♩ = 112

*p*

*Ped. simile*

*a tempo*

*poco rit.*

*1st*

*Last*

*a tempo*

*rall.*

*rit e dim.*

*D. C.*

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*THE ETUDE*

## IN THE HALL OF THE MOUNTAIN-KING

EDVARD GRIEG

Arr. by Lewis Slavit

When Ibsen's "Peer Gynt" was produced in America by Richard Mansfield, the scene of the "Hall of the Mountain-King" was most dramatic. The vagabond Norwegian mythical character, Peer Gynt, drunk with illusions of adventure and grandeur, wanders through many thrilling experiences. The maker of this shortened and simplified piano arrangement has supplied excellent performance notes, which should be followed carefully. Ibsen wrote "Peer Gynt" in 1867. Grieg's music for the play was composed in 1874 and 1875. Grade 3.

Strongly March-Like M.M. ♩ = 138

Strongly March-Like S.M.M. ♯ = 138

Mechanically rhythmic throughout  
ppp *r.h.*

All short and dry (no pedal)

(hold) *p* getting louder bit by bit

*mp* growing still louder

*mf* all sharply - short and dry!

*ff* very dry

with exciting power (well-held)

with exciting power (well-held)

with exciting power (well-held)

with exciting power (well-held)

Louder and quicken a lot

Abruptly back in time!

more and more excited *fff*

*p* big *fff*

(G.P.)

*fff* (sharp)

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519



# ARDENT MARIGOLDS

"August gold" is what one poet called the marigolds, which make so many of our gardens glow with floral sunshine. Miss Griebel has caught a bright and happy mood in this rhythmic *valse*. Grade 3-4.

Tempo di Valse M.M. ♩ = 160

EDNA B. GRIEBEL

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# A RUSTIC HOLIDAY

Grade 2 1/2

Allegro, ma non troppo M.M. ♩ = 120

LEWIS BROWN

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# BEFORE AN ARAB TENT

Just as day is ending, a graceful Arabian girl emerges from the tent of her chieftain-father and starts a slow, sinuous dance, her bare feet marking the insistent rhythm of the dance. Gradually the sun fades behind the distant dunes and, as it disappears, the dance comes to a quiet end.

Slow and with insistent rhythm M.M. ♩ = 66

GLEN BARTON

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# MY JESUS, I LOVE THEE

ADONIRAM J. GORDON  
Arr. by Clarence Kohlmann

Andante semplice

Slowly

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## IN MERRY MOOD

Lively, playfully M.M.  $\text{♩} = 112$ 

MINER WALDEN GALLUP

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THE ETUDE

## MY SECRET

George W. Englar

ANNA PRISCILLA RISHER

Moderato

could not tell my se-cret to the  
could not tell my sto-ry to the

Lil - y fair and tall; From out its o - pened pet - als my se - cret soon would fall. Nor  
Hon - ey - suck - le sweet. For all its fra - grant pet - als would sound it to the street. Nor

yet un - to the Ros - es, as red to white they call, So I told it to the Pan - sy, and the  
yet un - to the Fuch - sia with spi - cy gold - en

Pan - sy knows it all.

bells, So I told it to the Pan - sy, and the Pan - sy nev - er tells.

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525



# A PRAYER OF SUPPLICATION

Words and Music by  
CLAUDE L. FICHTHORN

Moderato ma con moto

ORGAN

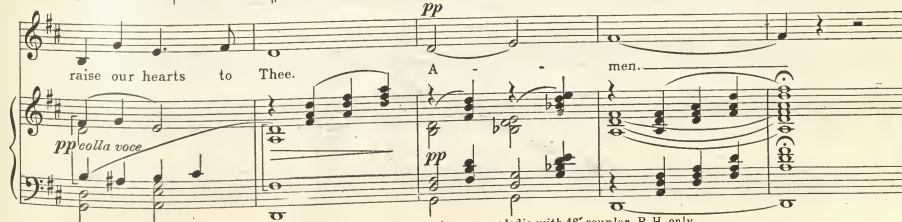
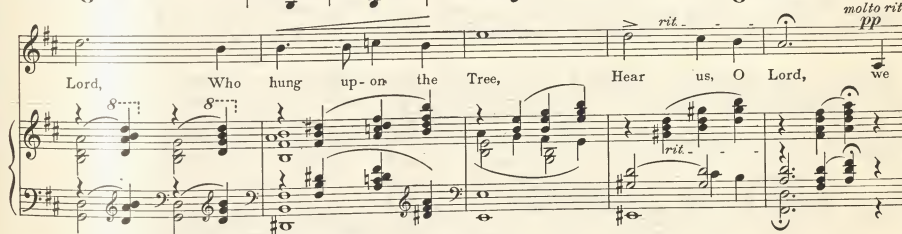
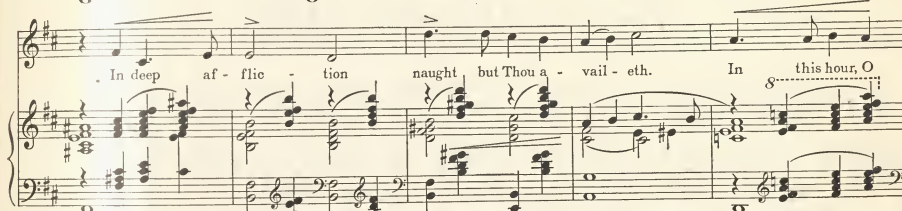
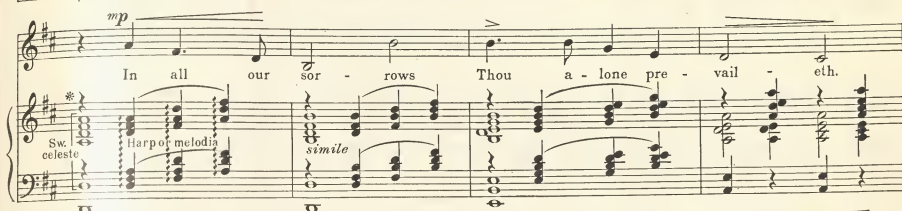
In all our trials, Lord,

We kneel be - fore Thee. Help us and save us; From sin to make us free.

And to Thy mer - cy, what - e'er we may be, We yield our lives and hopes.

in ec - sta - sy.

Vox humana



\*On the organ, play large value notes with left hand, rolled chords on harp or melodia with 16' coupler, R.H. only.  
AUGUST 1943



# GAVOTTE

FRANCOIS COUPERIN  
Arr. by Leopold J. Beer

Allegretto

VIOLIN

PIANO

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THE ETOILE

# HORNSPIPE

GEORGE FREDERICK HANDEL  
Arr. by William M. Felton

Sw. Full  
Gt. Full  
Ped. Bourdon 8' & 16'

45 (10) 44 8877 755

Allegro moderato e vigoroso

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# BUY A BROOM

THIRD PLAYER

Allegretto M. M.  $\text{♩} = 138$

FOLK DANCE  
Arr. by Evelyn Townsend Ellison

First Player

Second Player

Third Player

Dynamic markings: *mf*, *f*, *p*.

SECOND PLAYER

Allegretto M. M.  $\text{♩} = 138$

Second Player

Dynamic markings: *mf*, *f*, *p*.

# BUY A BROOM

FIRST PLAYER

Allegretto M. M.  $\text{♩} = 138$

Both hands an octave higher than written.

FOLK DANCE  
Arr. by Evelyn Townsend Ellison

First Player

Second Player

Third Player

Dynamic markings: *mf*, *f*, *p*.



Grade 2.

## THE MERRYMAKERS

MARCH

Tempo di Marcia M.M.  $\text{♩} = 100$ 

J. J. THOMAS

*mf* *Fine* *D.C.*

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Grade 1.

## MY CANARY

ADA RICHTER

Allegretto M.M.  $\text{♩} = 160$ 

*mf* *pp* *cresc.* *ritard* *D.C.*

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THE KNUDE

## THREE BUCCANEERS

SIDNEY FORREST

Grade 1.

Allegretto M.M.  $\text{♩} = 144$ 

*mp* *Fine* *D.S.*

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## LITTLE SWISS CLOCK

WILLIAM SCHER

Grade 2.

Moderato M.M.  $\text{♩} = 88$ 

*p* *mf* *p* *mf* *p* *D.C.*

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533



# LONELINESS

(Mädchen mit dem roten Mündchen)  
With lesson by Dr. Guy Maier on opposite page

English translation by G. M.

Slowly M. M. ♩ = 69-72

Oh, if we could be to - geth - er, in our co - zy lit - tle room.

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534

ROBERT FRANZ, Op. 5, No. 5  
Arr. by Guy Maier

## The Technic of the Month

Conducted by Guy Maier

### Loneliness, Op. 5, No. 5

by Robert Franz

WHAT'S ALL THIS TALK about music being an "escape"? If that's its chief function at any other time, I want none of it. How can anyone escape the wall of tragedy which has closed down on us? Yet, how fortunate in these dark days are those who have music to turn to, not for escape but for solace, remembrance and restoration. If you were asked what brings comfort to a lonely, aching heart, would you be one who answers, "a good cry"? Well, perhaps a weeping binge does bring some small comfort, but after all it seems such a futile emotional upheaval, accomplishing little and leaving only chokes, sniffles and red eyes in its wake.

Isn't there a more satisfactory way to find solace? St. Paul writes in II Corinthians 1:7, "As ye are partakers of the sufferings so shall ye be also

of the consolation." To those reasoning words let me boldly add that anyone who expects to receive effective consolation must "take a part" in actually expressing the emotion which fills the soul? The best way I know to participate in through music—to sit down at the piano to play a piece like *Loneliness*, to study it lovingly, to discover its beauties, to polish its phrases, to bring to it all the quality of which you are capable. If you follow this path conscientiously I am sure that in the end you will actually be a partaker of the "consolation" as well as the "suffering." And once you have found this means of expressing your own deeply felt emotions, you will probably be able to share the discovery with others who also need consolation.

Which method do you think would better assuage loneliness or more ef-

fectively evoke the spirit of the absent one—tears or beautiful music? This simple, touching song by Franz needs little elucidation. The melody must be treated differently in each of the first three phrases of four measures each. In Measures 1-4 we see to keep the right hand thumb and second finger *pianissimo* while the melody soars over them; in Measures 5-8 emphasize the rich dark melody of the right hand octaves. In Measures 9-12 play the melody very softly and luminously, following each tone with a gentle, rotary impulse toward the thumb and second finger. The sudden change of key and character in Measures 13 and 14 must be heart-rending in its secret sorrow. Let the left hand play with heavy, despairing footsteps here; but be sure to mitigate the gloom with the lovely major triad which finishes the song. The unhappy mood of the piece is enhanced by its curious key vacilla-

tion. Note how it cannot decide to which tonality it belongs until that final D major chord.

Again I have translated some of the text freely to assist the player. No wonder artists refuse to sing these Franz songs, for here's the English text given in the vocal score:

"In thy dear eyes fondly peeping I would kiss thy lily hand,  
And bedew with happy weeping Thy dear little, lily hand."

(Translator anonymous!)  
Not much consolation in that, is there? . . . It is this kind of maudlin sentimentality that we must avoid, for it is unworthy of the music. Better, by far, to ignore such a text and let the music speak for itself.

Yet don't ever forget—one of the best methods of developing singing quality in your own or your students' playing is to study song arrangements, at first with actual words in mind, later with the text discarded.

## Grieg—Nationalist and Cosmopolitan

(Continued from Page 492)

Ravel are a rebirth of the spirit and traditions of Couperin and Rameau." Then Delius strode into the conversation with "Fiddlessticks! Modern French music is simply Grieg, plus the *Prélude* to the third act of "Tristan," to which Maurice Ravel allways a discerning genius) replied:

"C'est vrai. Nous sommes toujours tres injuste envers Grieg." (It is true. We are always very unjust concerning Grieg.) At least, that is how Delius, in his Anglo-French, retold the sentence.  
If the progress-bearing influence (Continued on Page 543)

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## Grieg—Nationalist and Cosmopolitan

(Continued from Page 535)

of Grieg upon Russian music be doubted, let the doubter compare the first twenty-three bars (surely the loveliest of the whole work) of Stravinsky's "Le Sacre du Printemps" with Grieg's Evening in the High Hills, Op. 68, No. 4 (the melody of which is Grieg's own, not a variation of the "Hilman's Song"), Op. 65, No. 2, the introduction to The Journey of the Bride of Darkness to Vossengen, Op. 72, No. 14, and the opening of the "G major Violin and Piano Sonata, Op. 13."

Grieg's influence upon Frederick Delius is freely admitted—perhaps the largest-souled genius of the era in which he lived; certainly the only heir within his period to the grand scale form-flow of Bach and Wagner.

### Grieg and Gershwin

Grieg's influence upon one of the most sensitive and many-sided of recent composer-geniuses, the late George Gershwin, seems not to be so clearly comprehended. The opening (which is also the closing) theme of the "Rhapsody in Blue" is clearly derived from the theme with which the Grieg "Piano Concerto" closes. Both themes cross through the intervals 5, 8, flat 7, 6, 5. Both have two groups of triplets following (in Gershwin) upon one long note, or (in Grieg) upon two long notes. In both, the triplets float over a clash of a seventh below (in Grieg, G-F-sharp; in Gershwin, A-natural, A-flat). A closer similarity of thematic procedure—and in two works for the same medium—can hardly be imagined. The first section of the re-

frain from Gershwin's immortal song, The Man I Love, is similarly indebted to Measures 26 to 29 of the slow movement of Grieg's "Sonata in C minor for Violin and Piano." In both these inspired phrases (Grieg's and Gershwin's) the basic procedure is the same: the melody rises from the interval of the fifth to that of the seventh, and while it pauses on the seventh, the alto voice of the fourth harmony drops from the major third of the tonic triad to the minor third, while the two lower voices sustain the drone 1, 5. Such similarity almost amounts to identification!

I am not calling attention to these similarities in order to disparage Gershwin, whose music I worship. Quite on the contrary, I consider it a sign of genius in a composer to base his procedures upon an older, original composer, rather than upon platitude.

These, and many other instances of Gershwin's indebtedness to Grieg that I could mention, go to show how well Gershwin knew his Grieg. That does not mean that he actually thumbed the pages of all the works of Grieg that he unconsciously took up into his system. If Gershwin had a bright and retentive ear it would have been enough for him to have heard a lot of Grieg over the air. This is not unlikely, for a musician connected with broadcast program matters in New York told me, some eighteen or twenty years ago, that the most frequently performed composers over the air in America were Grieg and Tchaikowsky—those two tender hearts that felt so sympathetic to each other when they met!

## Lines and Spaces on the Keyboard

by Janny G. Eckhardt

DO YOUR beginners have difficulty in learning the lines and spaces? Do you teach the bass and treble clefs at the same time? Perhaps during the first fifteen minutes the pupil is learning quickly and responds to your "and what comes on the second line—and the third line—and so on." And then you ask him to play the note to which you point or which you write, and you are dismayed to find him floundering around the keyboard (which he apparently had no difficulty in learning during the first part of the lesson). Show the pupil that the second G below middle C is the first line in the bass clef. Then

have him find the second line (B) by skipping the space note (A)—then the third line note—and so on. Now begin drilling. Ask him to play the first line—the second line—skip to the fifth line—go back to the first line—until the pupil has learned the keyboard lines thoroughly. Do the same with the spaces.

Now write the notes on the staff. If the pupil hesitates, a simple "and here is the second space on the keyboard" will get him on the right track again. Be sure to do the bass clef first. Then repeat the same process with the treble clef. Your pupils will know lines and spaces.

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"FORWARD MARCH WITH MUSIC"



# The Junior

Edited by  
ELIZABETH A. GEST

## Musical Terms in Action

by Helena Sidis

Plink-plink, klink-klunk on the key.  
Go fingers so nimble and wee;  
"MODERATO," my child,  
Don't play it so wild;  
It ought to go slower, you see."

Plink-plink, klink-klunk on the key.  
Go fingers so nimble and wee;  
"PIANISSIMO," child,  
Play gentle and mild;  
It ought to be softer, you see."

## Could You Make a Musical Instrument?

by Lillie M. Jordan

FIRST, let us consider materials. You have all seen musical instruments made of wood and ivory, such as the piano and the organ. And you know violins are made of wood and catgut. Probably you know, too, that in those sections of the orchestra where men are blowing into tubes to make music, they are constructed mostly of metal. And you have seen that sheepskin is used for the playing surface of drums.

But perhaps it will surprise you to hear of musical instruments made entirely of stone. The xylophone in this picture was constructed in the usual way of wood and metals, but recently a professor, fond of making experiments, has made one entirely of stone. A xylophone of stone strikes one as something quite new and many interested visitors were attracted to the professor's house, and published photographs and descriptions of his homemade instrument.

But, thousands of years ago a Chinese emperor who loved music carried out the same idea. He made a set of gongs from slabs of stone cut to certain sizes and arranged them in a frame, xylophone fashion. Upon these he could play very simple tunes much as people now play upon musical glasses.

If you should decide to experiment in making for yourself a musical instrument of any kind, here is the

principle or rule to keep in mind. The higher the tone you wish to sound the shorter must be the stone or string or tube. To make a good tone your instrument must afford at least seven different lengths, corresponding to *re, mi, fa, sol, la, ti, do*. If you have four strings all the same length as in the violin, for instance, you shorten them with your finger till you have the required length to give each tone



the pitch your melodic needs. Watch a trumpeter some day and see how he shortens or lengthens the sound tube by fingering the stops.

Now you have the principle by which all musical instruments are constructed no matter how different from each other they are in shape and material. Perhaps you can make something as new and as interesting to play upon as the Chinese emperor's stone xylophone was in his day.

## Birds and Animals in Music

by Paul Fouquet

Bobby and his Uncle John were walking through the park on their way to the Zoo. The birds were at their happiest, filling the air with cheery songs, and occasionally Bobby and his uncle paused to listen in admiration to some beautiful music, for they were both fond of birds.

"I suppose birds were our first prima donnas, Bobby, and you know they have always been dear to the hearts of our great composers. Beethoven, for instance, spent many happy hours strolling through the woods listening to the birds. You have heard his Pastoral Symphony, have you not, Bob?"

"Yes, but I more or less forgot it." "Well, try to hunt for it on the radio programs sometime, and you will recognize some bird songs. Beethoven used it in it."

"Now that I think of it, Uncle John, there are lots of pieces that imitate bird songs."

"You're right. Most of the trills and fancy passages in music can be traced to bird songs as their origin, and this is especially true of the clavier and harpsichord music, as these instruments were well adapted to trills and runs, since their tone was not sustained like the piano today. The eighteenth century composer, Rameau, wrote pieces he called *The Roll Call of the Birds and The Hen*. And another early French composer, Daquin, wrote one he called *The Cuckoo*. And the cuckoo has also inspired two modern composers, Arensky and Cyril Scott, who have written pieces imitating the cuckoo."

By this time Uncle John and Bobby were approaching a bridge which spanned a small lake. Two swans glided gracefully over the water,

mann's *Prophet Bird: The Nightingale*, a Russian song arranged by Liszt; *The Lark*, by Glinka, arranged by Balakirev; and then don't forget MacDowell's musical description of the swooping *Eagle*."

"The Zoo in this is a Zoo, not only a bird sanctuary. It is more the property of composers interested in animals, too?"

"Of course they were; only you see, birds can be imitated more easily because of their songs, whereas with animals it's harder to describe them through music. It is more their characteristics that must be imitated. Take, for instance, the suite by Saint-Saëns, called the 'Carnival of the Animals.' *The Swan* we were just speaking about belongs in that suite. Saint-Saëns really wrote it for a joke, and in clever music he describes elephants, monkeys, kangaroos, and the slow-moving tortoise; also buzzing wasps and darting goblins. You must hear this some day, Bobby, or you will never believe how clever it is."

"I hope I shall hear it for it will be just like visiting this Zoo again."

"Of course, Saint-Saëns uses the whole orchestra to imitate the animals, but there are several piano (Continued on next page)

## Junior Club Outline

No. 24

### Review

- a. Who was Clara Schumann?
- b. How many piano concertos did Mozart write?
- c. What is chamber music?
- d. Which composers are particularly noted for chamber music compositions?
- e. Name four composers particularly noted as composers of opera.

### Terms

- f. Give a term meaning "sweetly."
- g. Give a term meaning "with animation."

### Keyboard Harmony

- h. Using the tonic, subdominant, and dominant, improvise accompaniments to *My Old Kentucky Home*, *All Through the Night*, and one other well-known melody of your own selection.

### Musical Program

Arrange an American program including patriotic numbers and compositions by American composers that you have learned. Those who have not learned any American compositions may substitute other numbers.

## Birds and Animals

(Continued)

pieces about animals, too, such as the *Little White Donkey*, by Ibert, a French composer. You can really hear his little hoofs and hear him trot. Then the American composer, Aaron Copland, wrote one called *The Cat and the Mouse*. And MacDowell wrote one about our old friend, *Brer Rabbit*."

"Somebody played that at school assembly, didn't you?" said Bobby.

"Yes! Well, you must remember, Bobby, that while this type of music entertains us with its clever, descriptive character, it can never replace the more serious music of the classic type. Rondos, nocturnes, sonatas, and so forth can mean something different to each person who hears them, but a piece called an *Angry Bear* can never mean anything but an angry bear to anybody, and sometimes that is not just what we want."

"I guess I like all kinds of music, Uncle John: descriptive, classical, gay, sad, romantic—yes, I think I like all kinds. And then, you see, it is still music, even if it is trying to describe something."

"You certainly are right, Bobby, it is still music no matter what it describes."

## Sun, Moon and Stars in Music

By ALICE M. BONNER

1. —light Sonata (Beethoven).
2. —beam (Victor Herbert).
3. —of My Soul (Hymn).
4. Hymn to the — (Rimsky-Korsakoff).
5. Oh, Thou Shadow Sweet Evening — (Wagner).
6. — and Stripes Forever ( Sousa).
7. To the Rising — (Torjussen).
8. — Beams (Palmgren).
9. Clair de — (Debussy).

I love music and studied lessons when I was nine years old. My mother took me to the library to look up the music I wanted to take it myself. I like the Junior Etude contents.

Besides taking piano lessons I am a drum major in our High School Band.

From your friend,  
JOSEPHINE E. PAIR (Age 13),  
South Carolina

DEAR JUNIOR ETUDE: I have been reading your Etudes for several years and I like them because they are a great help to me and because they are fun to work on. They certainly are a lot. My piano teacher is very nice, and she has a lot of interesting lessons. We both play very excellently. My parents and I are in the shape of a wind mill and some day my brother and I hope that we can play in the orchestra that plays there.

From your friend,  
LISA CARROLL (Age 11),  
Pennsylvania

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From your friend,  
NAYE ROSE (Age 12),  
Michigan

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for the correct answers to puzzles. Contest is open to all boys and girls under the age of sixteen years of age, whether a Junior Club member or not. Contestants will be grouped according to age as follows:

SUBJECT FOR THIS MONTH  
"My Musical Progress"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than August 24th. Winners will appear in the November issue.

1. Contributions must contain not over one hundred and fifty words.
2. Name, age and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you send more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
6. Entries which do not meet these requirements will not be eligible for prizes.

## Music for Freedom

By Martin Leene (Age 11)

Yes, music makes us happy  
And helps keep up morale;  
For soldiers in the army  
And cowboys in corral,  
Marines and sailors, coast guards  
And fliers on the wing;

And miners, factory workers  
And farmers like to sing.  
Yes, music makes us happy  
And helps win victories;  
It helps the flags of freedom  
Wave over the seven seas.



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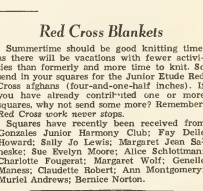
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1. Contributions must contain not over one hundred and fifty words.
2. Name, age and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you send more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
6. Entries which do not meet these requirements will not be eligible for prizes.

## Music for Freedom

By Martin Leene (Age 11)

Yes, music makes us happy  
And helps keep up morale;  
For soldiers in the army  
And cowboys in corral,  
Marines and sailors, coast guards  
And fliers on the wing;



Homebound Junior Music Club  
Annapolis, Md.

Beverly and Ida Schuler; Marilyn and Suzanne Frenkenburg; Bernadette and Robert Baldwin; Marion and Helen Shedd; Audrey Miller; Linda Kempe; Helen Donnelly.

DEAR JUNIOR ETUDE: I have been reading your Etudes for several years and I like them because they are a great help to me and because they are fun to work on. They certainly are a lot. My piano teacher is very nice, and she has a lot of interesting lessons. We both play very excellently. My parents and I are in the shape of a wind mill and some day my brother and I hope that we can play in the orchestra that plays there.

From your friend,  
JOSEPHINE E. PAIR (Age 13),  
South Carolina

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From your friend,  
LISA CARROLL (Age 11),  
Pennsylvania

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From your friend,  
NAYE ROSE (Age 12),  
Michigan

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for the correct answers to puzzles. Contest is open to all boys and girls under the age of sixteen years of age, whether a Junior Club member or not. Contestants will be grouped according to age as follows:

SUBJECT FOR THIS MONTH  
"My Musical Progress"

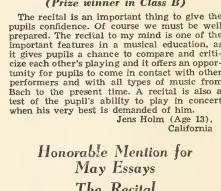
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## The Recital

(Prize winner in Class A)

The recital is another word for stimulation. The importance of a recital can not be overemphasized. For the past three years I have been teaching piano and I have found that recitals are essential because more interest is displayed on the part of the pupils; they strive for perfection, and they gain that much needed self-confidence. Recitals that have a varied and planned program can be made so interesting that pupils, parents and friends will thoroughly enjoy them. The keen competition a recital affords tends to stimulate the pupils' ambition. It is this power of stimulation that makes the recital a necessity.

Shirley Wilkins (Age 17),  
Minnesota

## The Recital

(Prize winner in Class C)

"The recital is always a big event in our community. Most of us live on farms, and recitals in the country mean more to us because we have fewer outdoor amusements than city folks. Each year all the pupils of our teacher have a recital in the schoolhouse. Folks come from miles around to hear us play, so it always makes us want to do our best. They are so quiet when we play, even the babies. Then their hearty applause makes us realize how good they are for our music."

This year some of us had to walk a long distance to the recital as school is being saved for our incisors and needy driving. But all of us know our pieces well because the recital is like heaven itself—it shows the fruits of months of faithful work. I like to think of it that way.

Margie Harmon (Age 11),  
Pennsylvania

## The Recital

(Prize winner in Class B)

The recital is an important thing to give the pupils confidence. Of course we must be well prepared. The recital to my mind is one of the important features of musical education. It gives pupils a chance to compare and criticize each others playing and it offers an opportunity for pupils to come in contact with other performers and with all types of music from such to the present time. A recital is also a test of the pupils' ability to play in concert when his very best is demanded of him.

Jens Holm (Age 13),  
California

## Honorable Mention for

My Essays

## The Recital

Mary Virginia White; Sally McMahon; Virginia McDougle; Marie Brudaker; Margaret Goodman; Audrey Tiffany; Louis Bonelli; Doris Peterson; Helen Greuler; Marion Martin; William Ham; Horace Stinson; Mary Belle Lawton; Anna Brownback; Russell Hill; Adella McBride; Carl Hoffbauer; Henry Lessig; Barbara Simons; Audrey Ella May; Kitty Eberhard; Mary Elizabeth Cates; Evelyn Marston; Janice Burns; Jean Robinson; Ella May Kettig; Rena Bellhorne; Florence Roberts; Roberta Simpson; George Conant; Marian Fetterman.

## Last Letter Puzzle

by Verna Lombard

The last letter of each of the following words will give the name of a musical term used in notation. Answers must give all words as well as first and last letter.

- |   |   |   |   |   |
|---|---|---|---|---|
| 1 | . | . | . | ? |
| 2 | . | . | . | ? |
| 3 | . | . | . | ? |
| 4 | . | . | . | ? |
| 5 | . | . | . | ? |

1. The ordinary name of the F clef; 2. A common notation for polyphonic compositions; 3. A brass instrument of low register; 4. A curved line denoting legato; 5. measurement of small intervals.





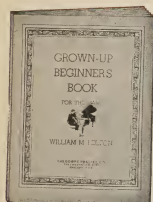






# ALL PIANO BEGINNERS

## Do not have to be Children!



### GROWN-UP BEGINNER'S BOOK

FOR THE PIANO

By WILLIAM M. FELTON

PRICE, \$1.00

Here is a book of piano instruction material for grown-ups, high school age pupils and college young men and women, that really leads towards a definite goal—not the digital dexterity of the virtuoso—but the ability to play the many fine compositions of intermediate grade, and the playable arrangements of classic and standard compositions, that are available. It begins with the rudiments, but quickly has the pupil playing interesting melodies while making rapid acquaintance with fundamental technical problems. Keyboard illustrations assist in correlating the notes of the printed page with the keys of the piano.

Everything in the book is designed for the adult student—the music will appeal to the adult intelligence, the pieces and exercises are arranged for playing by fully-matured hands. While intended for use with a teacher, the explanations are so clear and easily understood that the diligent self-help student may get much assistance from the study of it.

### PROGRESSING PIANO STUDIES

FOR THE GROWN-UP STUDENT

By WILLIAM M. FELTON

PRICE, \$1.00

Here in this book are gathered together studies that have all the characteristics that appeal to adults; the same type of material employed in the author's Grown-Up Beginner's Book. They have been carefully graded in progressive order, the fingering plainly marked, and the editing has been most thorough.

Teachers will be delighted with so comprehensive a course of studies under one cover. Adult pupils will welcome the economy effected and will appreciate the opportunity of perfecting their technique to a point where they can play the not-so-difficult pieces of composers such as Schumann, Mozart and Haydn among the classic writers and Nevin, MacDowell, Engelmann, Cudman, Kern and others too numerous to mention among the moderns.

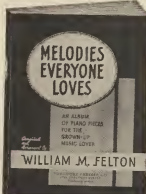
### MELODIES EVERYONE LOVES

AN ALBUM OF PIANO PIECES  
FOR THE GROWN-UP MUSIC LOVER

Compiled and Arranged  
By WILLIAM M. FELTON

PRICE, \$1.00

For grown-ups from 16 to 60, this new volume is a collection of light opera and grand opera favorites, numbers that have been chosen because of its popular appeal but there are many pieces included that will not be found in ordinary collections. All of the 36 melodies have been arranged or revised so that they may be played and enjoyed by pianists who have had only a few seasons of study. Even ambitious youngsters can attempt these versions because although the harmonies are full and pianistically good, all of the notes are written "under the hand" and octaves constitute the only demands in this regard.



#### Partial List of Contents

Alléluia!.....	Mozart	Liebestraum (A Dream of Love).....	Liszt
Caro Nome, from Niguelito.....	Vardi	Marinka, Op. 67, No. 2.....	Chopin
Clayton's Grand March.....	Bake	The Mill in the Forest.....	Ellenborg
Come Where My Love Lies Dreaming.....	Foster	My Nymphs.....	Berit
Cradle Song.....	Foster	Parade.....	Ravil
Dancing Marquise.....	Lemaitre	Prelude in G Minor.....	Rachmaninov
Entrée de Grotte.....	Gillis	Procession of the Sardars.....	Appelting-Land
Estrellita (Mexican Serenade).....	Ponce	The Rose of Traite.....	Glenn
Fifth Nocturne.....	Leybach	Serenade.....	Drigo
Hemphe, from Water Music.....	Handel	The Skaters.....	Walden
Ileau, Joy of Man's Desiring (Chorale).....	Back	Serenade, Op. 12, No. 4.....	Mozzkowski
Jeune Marie.....	Gabriel-Marie	Spring Song, Op. 74.....	Chopin
Juliet's Waltz from Romeo and Juliet.....	Gounod	Voices of Spring.....	Strass
The Little Brown Churn in the Vale.....	Pitts	Waltz of the Flowers, from Nuala.....	Delibes

TYPICAL of the present day opportunities for the piano teacher is the report of one teacher who found it easy to encourage grown-ups (some of whom were parents, relatives, or neighbors of children she taught) to start piano study just for the joy of playing favorite melodies themselves. Grown-ups with business or working hours much shorter than a generation ago now have leisure time to devote to music and can afford piano lessons which for some reason were not available to them in childhood.

### PLAY WITH PLEASURE

AN ALBUM FOR THE GROWN-UP PIANO STUDENT

Compiled and Arr. by WM. M. FELTON PRICE, \$1.00

Teen-age students who have completed the first books of instruction and pieces, as well as adult pianists of limited attainments, or with little time to practice, can get a lot of fun out of playing these numbers. There are arrangements of folk songs and ballads, gems from the operas and overtures, selections from the classics, pieces in light rhythmic style. Many are well-known as radio "signatures" and movie "theme music." None of the arrangements requires more technical proficiency than that acquired by the pianist able to play grade three music.



#### Partial List of Contents

Beautiful Dreamer.....	Foster	On Wings of Song.....	Nendelsbom
Coronation March, from The Prophet.....	Myerhofer	Sounds from the Vienna Woods.....	Strass
Evening Prayer, from Hansel and Gretel.....	Hamprich	Spanish Dance, No. 1.....	Mozzkowski
Gypsy Song, from Carmen.....	Breit	The Swallow.....	Serradell
Jeune with the Light Brown Hair.....	Foster	Thune, from Finlandia.....	Sibelius
The Kiss Waltz.....	Arduin	Two Guitars.....	Russian Gypsy Melody
Love's Old Sweet Song.....	Molloy	Valze, Op. 70, No. 1.....	Chopin
Military March.....	Strakos	Waltz, from the Merry Widow.....	Léhar
Norwegian Dance.....	Grieg	Were You There?.....	Negro Spiritual

### BOOK OF PIANO PIECES FOR ADULT BEGINNERS

PRICE, 75 CENTS

### BOOK OF PIANO DUETS FOR ADULT BEGINNERS

PRICE, \$1.00

After the first few months of learning the "proper" of the keyboard and in getting the right finger to do the right thing at the right time, there is then the chance to begin enjoying one's own playing of some attractive music. That is where this book comes in. It is a collection of simple and easy arrangements of favorite melodies from classic, folk, original compositions by favorite contemporary composers—27 pieces in all.

Here is an album of 19 numbers that will have a long, useful, and pleasure-giving life around the piano in the average home. It is ideal for this purpose but some older beginners will find it especially helpful to their piano progress by enlisting the aid of playing mate, younger or older, who have a little more piano-playing experience. Neither part is difficult to play, being perhaps what would be assigned to the average younger student in grade 2, or easy grade 3.

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